

The
SENG
BOOK
ANNUAL

1930

CHAS. SENG CO.
CHICAGO, ILL.

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Cater to the dweller in the small apartment or the small dwelling with furniture that meets his requirements—that fits in with his scheme of living—with space-saving furniture.

By space-saving furniture we mean dual purpose furniture: a davenport that serves also as a bed saves space because it makes an extra bedroom unnecessary. So too with the table that can be extended. It used to be only the dining table that extended, but now the living room table and the dinette table and even the breakfast table are capable of caring for more than the normal number of people.

The devices that make such furniture possible are, to a large extent, the products of this company. 56 years of experience in that sort of work is assurance that those products are right. The visible evidence of that assurance to you and your customer is this mark on the metal part or device:



1

+ 1930 +

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THE SENG BOOK

1930 ANNUAL

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SELLING POINTS

EVERY piece of merchandise has its selling points. Usually they are found in the merchandise itself, and for the most part they concern themselves with the uses of the goods. Below are given selling points about various types of furniture. The facts given, plus the specific facts concerning coverings, colors, etc., that can be seen in the goods on your floor, will give you an interesting presentation of the goods. Spoken with enthusiasm and sincerity, such a presentation can be counted on to hold the customer, to fire her enthusiasm, and thus quicken the sale.



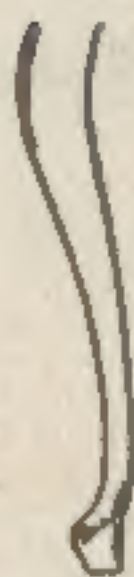
Six-Foot Davenport Bed With Sagless Cable Spring

THIS davenport has all the charm and all the good taste of a sofa. Richly upholstered in (name fabric) with reverse of cushions in (name fabric on reverse of cushions). Sit on it and note how comfortable it is. (*Beckon the customer to sit in the middle of the davenport; this gives a feeling of roominess on either side, and as she does so, continue with the talk*) . . . You see the makers have spared no effort to make it a pleasing piece of furniture to look at and to sit in. But they have gone on even farther; they have put a bed inside it. You never suspected that, did you? Nobody ever does. And that's one reason why they are popular. They provide a full size bed for two . . . Let me show it to you. (*As the customer rises, remove seat cushions, open up the bed by taking hold at the center*). Note how easily this bed lifts out; scarcely any effort at all. Your little boy or girl could do it. See it comes to the floor at the height of any good bed. The legs come down automatically and close automatically. Note the Seng Sagless Cable Fabric
(Continued on page 38)

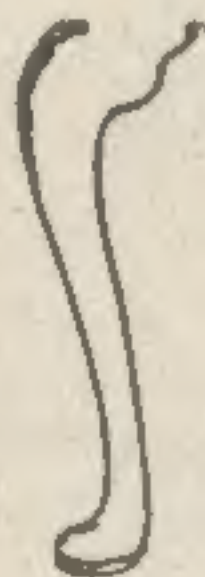
How to Recognize the Period Styles At a Glance

ONE of the quickest and easiest ways to recognize a design is by the shape and turnings of the legs or supports of a piece of furniture. The chart below will be helpful for quick reference on the floor.

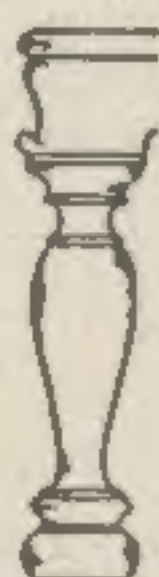
More detailed descriptions of the period designs will be found on the following pages. These should be studied so as to become thoroughly familiar with all the principal characteristics.



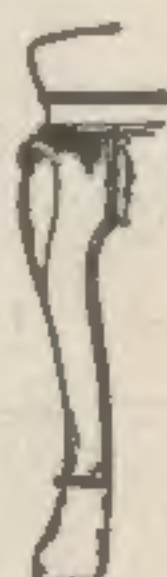
*French
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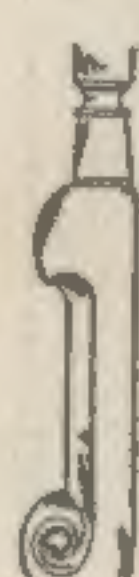
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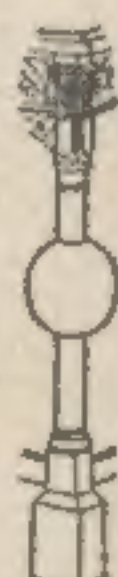
*Dutch
Turned*



*17th Century
English*



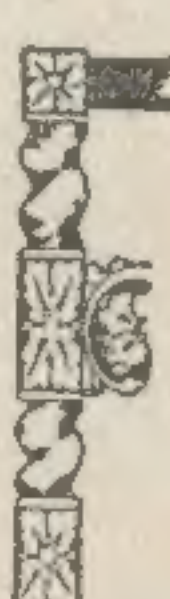
Flemish



Tudor



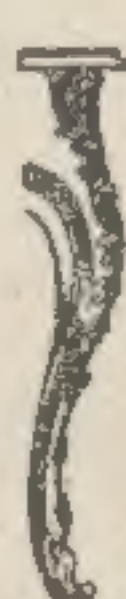
Spanish



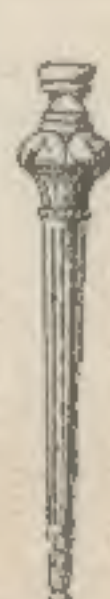
Italian



Louis XIV



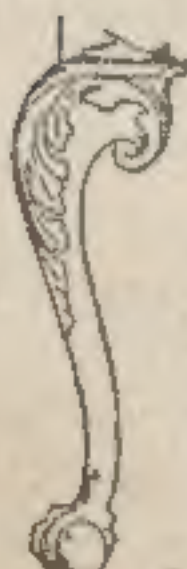
Louis XV.



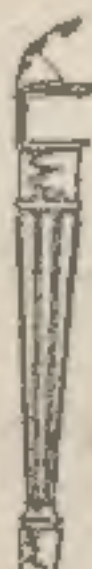
Louis XVI



Jacobean



Chippendale



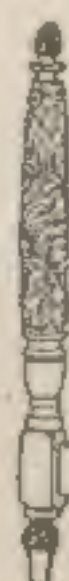
Sheraton



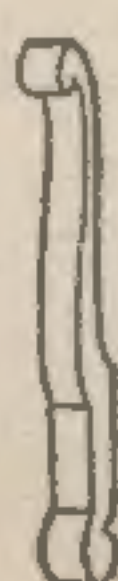
Hepplewhite



Adam



Post Colonial



Colonial



DETAILS: Colonnade effect under table (1); typical carved motif (2); half of table end, intricate, elaborate carving (3); characteristic chair, rectangular effect (4); round carved motifs (5); Dante chair (6); carved Centaur (7); acanthus leaf carving (8); egg and dart moulding (9); table end (10).

THE first impression made by an authentic Italian Renaissance piece suggests grandeur. The form itself is simple, for Italian Renaissance furniture is above all straight line furniture. While heavy and solid, it is low and looks restful. One very decided advance marked the opening of this period and accounts for some of its outstanding features. Practically all furniture had been immovable, a part of the building in many cases. Seats

were solid benches built into the wainscoting; tables were often anchored to the floor between the benches; beds were built up from the floor. Other articles were so large and heavy as to be practically immovable. With the Renaissance, home life became less formal, the lower classes acquired more of the comforts of life and furniture was made that could be moved. The classic was adopted as the best medium for expressing the new spirit of humanism, the Greeks having discovered and idealized the beauty of the physical. While changes were marked, it was natural for forms in use just prior to have an effect. Thus, many Renaissance chairs were built with legs anchored to floor runners extending from front to back on each side, sometimes with a center stretcher uniting the runners. Later, the runners were elevated and became stretchers, an important Renaissance detail. At first these stretchers were severely rectangular but were later ornately carved. Chair backs were straight up and down or slanted slightly backward, with finial extensions of carved scroll heads extending above the top rail. The backs were filled in with plain or carved splats or upholstered and covered with leather. Seats were padded and covered and were customarily fringed, but the leather was often pulled over and fastened to the rails with brass or leather top nails. Exceptional to the straight line principle are the so-called Dante and Savonarola chairs, in which the sides of the seat in connection with the supports take the form of a curved "X." Renaissance tables were long (rectangular) in consonance with the custom when many diners sat upon benches instead of chairs. Colonnading, a feature of many Renaissance adaptations in davenport tables was characteristic of the long refectory tables. The supports at the ends were solid pieces of scroll outline, shaped generally to resemble a lyre. Between those ends, resting on runners, was a row of turned columns. Not all tables, however, follow this form. Some are supported by four legs, usually resting on flat runners. Vertical supports were turned, a square motif contrasting with round turnings. The style gradually became more ornate. Flutings, groovings, reedings, beadings and other ornamentation were lavishly used. The most familiar ornate detail is the classis scroll, which appears in a wide range, from plain to ornately foliated and floriated. Small, round ornaments in rosettes and door or drawer pulls of wood and brass are characteristic. Skilled carvers becoming too few, plastic ornament produced from moulds was used. "Gesso," or plastic ornament, was developed; later, "Gesso Duro," a hard substitute for carving, similar to our "compo." American designers have fortunately confined their adaptations to the simpler forms. Modern productions of the Renaissance style provide the charm of the original form but devoid of what would now be considered its needless excrescences.



DETAILS: Arcade of spindles, top of bed end (1); bright leather upholstery (2); turned members (5); floor stretchers (6) and, above it, distinctive ornate wide shaped stretcher; scroll (10); splayed supports of bench (7), featured also by distinctive iron bracing; Spanish foot (8); shaped skirting (11); end of sofa or upholstered chair (9); the Vargueno (4), a chest or writing cabinet on characteristic stand, featured by metal hinges, clasps, etc. (3).

SEVERAL charming features and the present taste for color in furnishings make Spanish furniture very popular. While there have been changes from time to time the Spanish designs offered today are a development of the French Renaissance, which, though similar to the Italian retains much of the Gothic. The vertical is

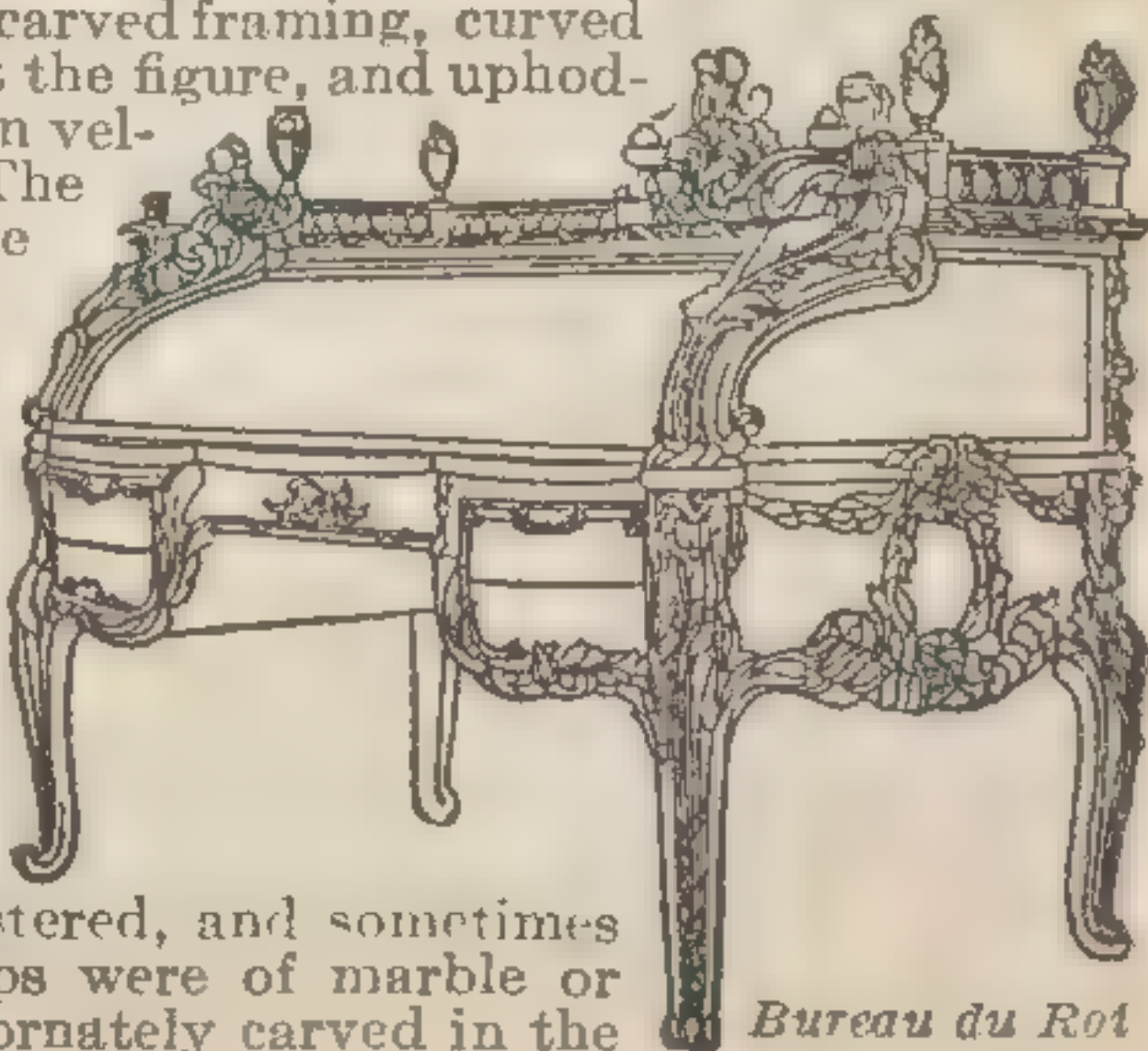
accentuated (cabinets are higher than Italian) and French Renaissance is more ornately carved, plain surfaces being abhorrent to craftsmen of the Gothic era, which was born and perfected in France. The native Moorish element, however, distinguishes Spanish furniture, whatever the outside influences. The Moors were Mohammedans from Northern Africa who invaded Spain in 711. They surpassed in iron and leather work, so, in Spanish furniture beautiful leather and iron work abound. Spanish Renaissance is a style of rich dignity, fascinating though restrained decoration and splendid construction. Laws regarding materials and workmanship protected the public. Although some curves are used to furnish contrast, lines are usually straight; the general effect is rectangular and rather heavy. Chair legs are (1) straight rectangular, grooved or carved; (2) straight, baluster or spiral turned; (3) scroll. Table legs are trestle-like, a pair at each end, splayed outward and connected by a wrought iron brace. Iron bracing is a distinctly Spanish detail; chairs had low stretchers, baluster or spiral turned. The Spanish scroll foot also used elsewhere is typical. Bun and pear-shape turned feet, Renaissance claw feet, hoof feet and feet that are terminations of straight rectangular legs are also used. Chair arms are straight or slightly curving, ending in a scroll; though sometimes spiral-turned. Backs are both high and low, upholstered or filled in with curved arcades of spindles, a very typical Spanish detail. High backs are arched at top and bottom, a style copied in Holland and later in the hoods and arches of England's William and Mary and Queen Anne styles. The top rail of low-back Spanish chairs is always straight. These were copied in the English Jacobean "Yorkshire" and "Derbyshire" chairs. Usually square and straight, the seats are sometimes slightly dipped. Elaborate decoration of the front stretcher, generally quite wide, is pronouncedly Spanish, as is a chair or table stretcher shaped on the under side. Close, fine carving (usually of Moorish detail), elaborate metal mounts and finials (typically Spanish), studding of large gilt or brass nails—often so located as to form a design—are characteristic. Inlaying with bone, brass, silver and tortoise shell are also distinctive details, Moorish designs in all-over Arabesque patterns giving a rich effect. Some decorative motifs, though, are Renaissance—birds, uris, intertwined ribbons; prominent, also, is the shell ornament, symbol of St. James, Spain's patron saint. Red and green velvet with gold embroidery and fringes are popular coverings, while a distinctive Spanish mode is straining leather stamped in intricate colored designs over wood. The *Vargueno*, (No. 4) developed from the Moorish cabinet of small drawers set on a stand, is most distinctive. It is a box-like writing cabinet on a table, cabinet or H-shaped standard. The lower part usually has three columns at each end, joined by an arched colonnade.



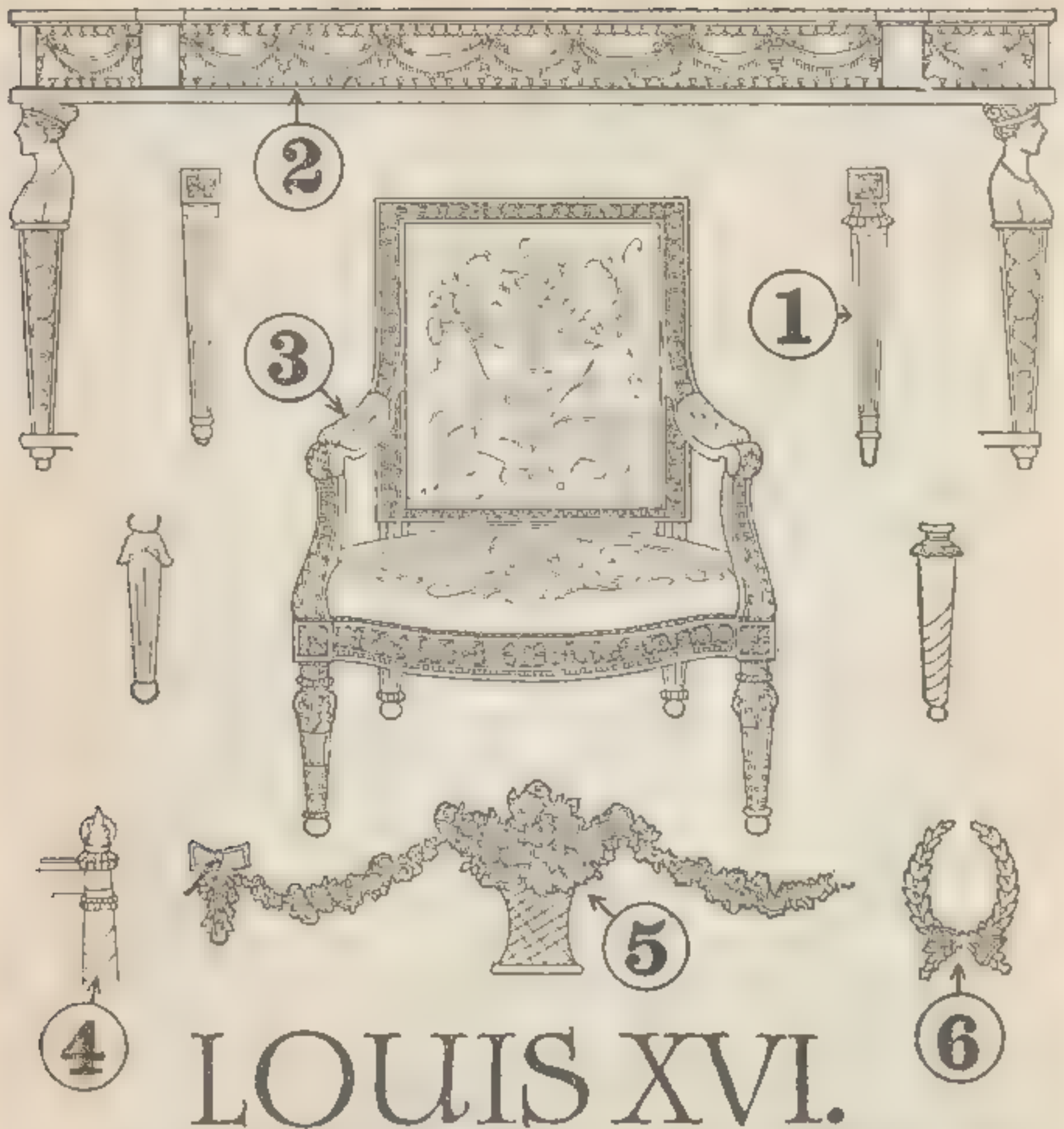
DETAILS: Elaborate rococo ornament (3); Naturalistic decoration (4); Curved members (5); Inlays; Lacquer finishes; Gilding; Moulded frames; Carved cabriole leg (1); Scroll foot (2); Shell carving (7); Wreath ornament (6).

DURING the reign of Louis XV French Court life was characterized by splendor, ease and luxury. Furniture reflected that life; in it the passion for curves was carried to the point of delirium and straight structural lines did not appear at all. Cabinets, tables, chair seats and backs were invariably curved in outline; even the legs were united to frames by means of flowing curves. The furniture was smaller in scale; chairs and settees fitted the form as an old glove fits the hand. The test of any piece seems to have been, is it comfortable, is it luxurious? In addition to the demand for beauty, the piece must be soft and inviting, lulling one into sweet

relaxation. The appeal was inevitably to the senses. The style, withal, is distinctly feminine. It is not surprising that the lines dominating the furniture should be the lines of the female human figure, whose form divine was idealized. Her subtle curves, her bewitching shapes and alluring lines were those which inspired the artists and which were incorporated in the furniture. Classic decorative details were supplanted by Rococo (a mingling of the outlines of rock and shell) and naturalistic carving. The human figure being a frequent motif. The shell, bean, floriated lozenge and cartouche were repeated and modified in countless ways. Arm supports and legs were often acanthus carved. There is enrichment everywhere; not a bit of surface is left untouched. The especial quality of Louis XV furniture is the high artistic quality of detail. Both natural and painted woods were in favor and although gilding was still seen it was employed with delicacy and discretion. Much of the ornamentation of furniture was executed in wood or metal inlay or took the form of ormolu mounts. (Ormolu: Alloy of copper, zinc and tin.) The ormolu ornaments of women's heads, busts and figures are the despair of imitators and embody all those inimitable qualities so intimately French. Lacquered furniture—and furniture of natural wood inlaid with lacquered panels—enjoyed great popularity. An original note was the Bombe or swelling curved surface; sides of cabinets, etc., instead of being flat, were bowed outward. The cabriole was the only type of leg employed, but, unlike the plain one of Queen Anne, reflecting English sobriety and stability, it was subtle of line, delicate and ornate. The legs usually terminated in scroll feet, either flush with the floor or on short raised cylindrical bases. While underbracing is infrequent, shaped stretchers were sometimes utilized. Chair backs were broad with carved framing, curved luxuriously to fit the figure, and upholstered, usually in velvet or caned. The curved top line was ornately carved in keeping with the rest of the frame. Seats were broad, narrowing a little toward the back and curved in front. Chair arms were curved, flaring, and often upholstered, and sometimes short. Table tops were of marble or onyx, the skirts ornately carved in the motifs of the period.



Bureau du Roi

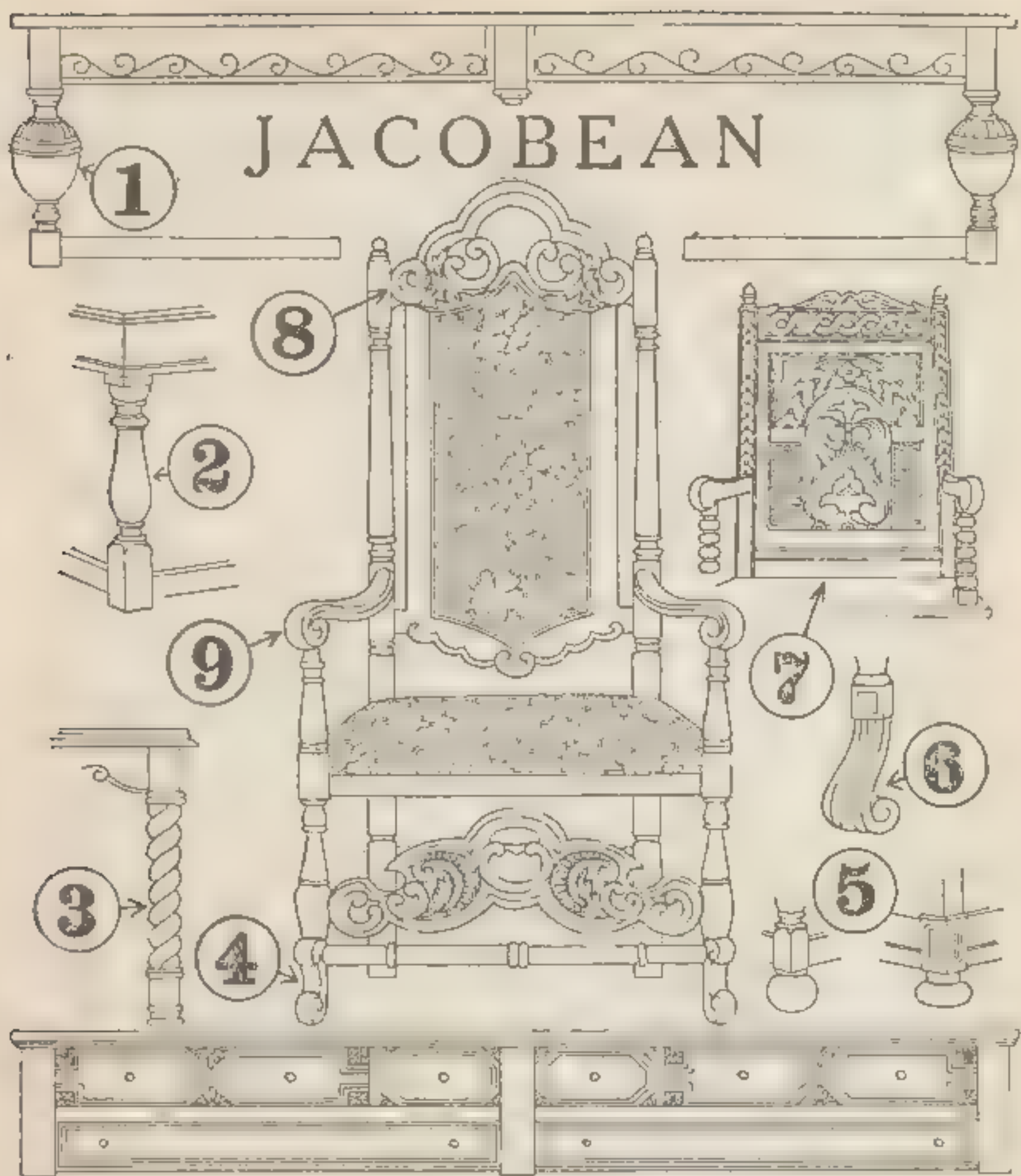


LOUIS XVI.

DETAILS: Slender forms; Classic ornament (2); Straight tapered legs (1); Fluting (1); Padded elbow rests (3); Wreaths (6) and baskets of flowers (5); Greek band; Rope carving; Flaming torch (4).

LOUIS XVI furniture represents the essence of refinement: sensible, graceful proportions and chaste ornament are the outstanding qualities. The style represents a return to simplicity, the decline of naturalism and the restoration of the beautiful classic in decoration and ornament. How much Louis XVI and Marie Antoinette, his queen, had to do with the reaction from the elaborately ornate Louis XV style is disputed. Some authorities state that the return to the classic preceded the reign of Louis, whereas others credit the simple-mannered queen

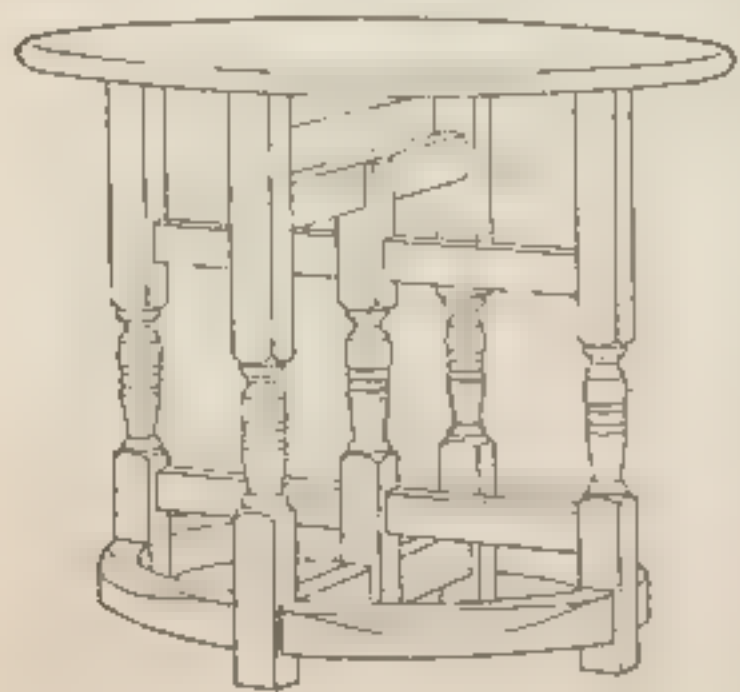
with influencing the trend to the classic in all forms of art. One thing is certain, there has never been so radical a change in style in so short a time. In Louis XV furniture the straight line was unknown; in Louis XVI it is the most outstanding characteristic. Curves, when employed occasionally for chair arms, were broad and sweeping, and of a frank, open nature. The rectangular forms were usually simple and, although well proportioned, therefore graceful, would be plain without the rich embellishment which gives the style its air of elegance. The straight leg, generally round but always tapered and fluted, replaced the curved one. Chair seats were approximately square, although the front rail may be slightly bowed. Backs were of two forms. One is square with straight uprights and top rail, square corners, and with a floral cresting to relieve the plainness of the rail. The other back is oval, an oval one, which is supported by continuations of the rear legs, precisely as Hepplewhite shield backs are held. The backs were upholstered or caned. The chair arms were straight—usually horizontal—unless they sweep down in a single broad curve, the form that was extensively adopted by Sheraton from Louis XVI. A distinctive feature was a padded elbow rest on the arms. The supports for the arms are generally straight, of a turned and elaborately carved nature and were usually set back from the seat corner. If they were shaped, the supports were a conventional scroll. There is this distinction (aside from the wide difference in motifs) between Louis XV and Louis XVI ornamentation. In the former the decoration was actually structural, but in the *Seize* it is merely applied to the forms, which were sound and rectangular. The enrichment as stated, is entirely classic, not the sober, dignified classic, either, but the light, dainty kind. Outstanding among the Louis XV details are fluting and reeding. The so-called Marie Antoinette Basket of Flowers, garlands, wreaths, festoons and pendants predominate among the floral motifs. Cupid's Bow and Arrow, ribands and love knots, the flaming torch, leafage devices—including the ever-good and popular Acanthus leaf—ovals and paternae, heads and busts, diaper inlays and headings were also widely employed. Toward the end of the period brass inlays and mouldings were used extensively. Modern furniture makers employ the style extensively on bedroom suites, for which its charm and exquisite elegance make it especially appropriate. Much of this furniture is finished in ivory and white enamel, to which treatment the delicacy of the style is quite suited. However, the richness of this distinctive style and its pronounced decorative values make the Louis XVI style equally desirable and appropriate for the more formal rooms, especially when it is executed in beautiful walnut or mahogany—the favorite and proper woods of the period.



DETAILS: Large, rectangular forms; Baluster leg (2); Fluted scroll foot (6); Spiral twist leg (3); Bulbous leg (1); Bun foot (5-right); Scroll foot (4); Pear foot (5-left); Carved arched stretchers; Arched crests (8); Coarse carving (7); Shaped chair arm (9); Stretchers; Paneling.

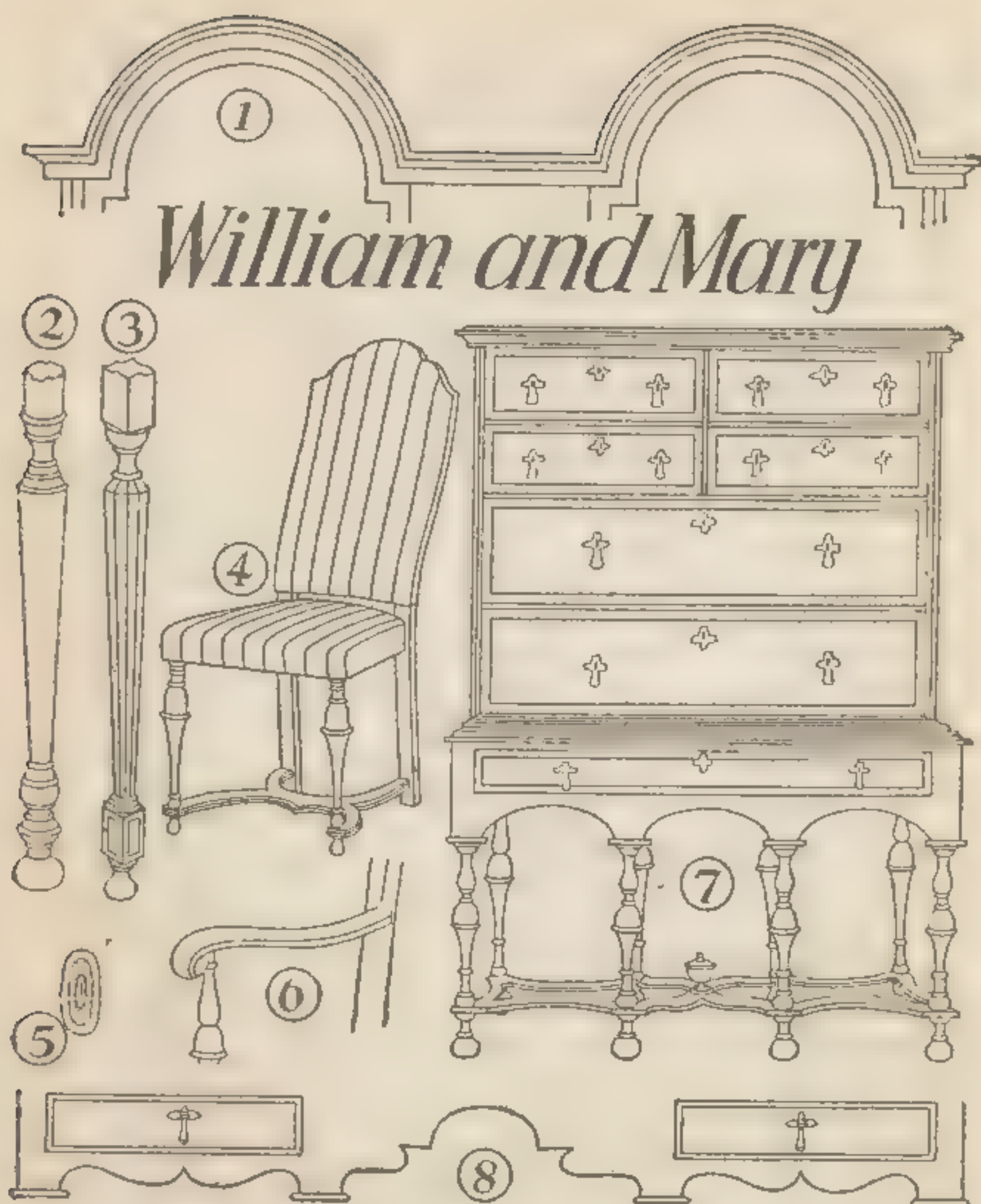
JACOBEOAN, named for James (*Jacobus*) I, includes the regimes of James I, Charles I, Cromwell, Charles II and James II, and designates 17th century English furniture. Political changes influenced furniture design, so we find divisions of the period distinguished by name. (1) The first is sometimes called *Stuart*, then many fundamental motifs were developed. Furniture was chiefly Elizabethan (English Renaissance), an adaptation of the Italian style, modified to fit sober English taste; it was heavy and rectangular, also somewhat squat in conformity with the ceilings. Underbracing with stretchers close to the floor was general. Chairs of this early era (Jacobean

proper) are solid wood throughout, with flat rectangular seats (rather high because footstools were common) and straight solid oak wainscot or panel backs. Posts and stretchers were usually a simple bun shape turning, but the members were often baluster or knob-turned and, originally, plain rectangular. Much Colonial furniture followed the style notably gate leg tables. Another distinctive piece is the long refectory table with Bulbous or Melon legs. (2) *Cromwellian or Commonwealth*: Having an aversion to everything suggesting comfort or display, Cromwell introduced more rigid lines. Chairs grew in number, but stools continued and with turned legs and stretchers were extended into fireside benches. Backs of Cromwellian chairs were low and often made with two carved arched rails. Bun and ball feet came into use. (3) *Charles II*: With the overthrow of Cromwell (Restoration) Charles influenced a return to the elaborateness of the Elizabethan style with added ornament, mostly Flemish. Gay needlework upholstery and elaborate carved stretchers abound. The Spiral Twist often employed to designate ponderous furniture, Jacobean and the Flemish Scroll (S-curve) came into use. Employed in shaping the members, these replaced surface carving as ornamentation. Chair backs were even higher than before Cromwell, also narrower, and were caned and upholstered, often in elaborately carved panels. Arched scroll stretchers between front legs and at crest of chair backs are Carolean features. The shaped arm ending in a scroll and with upper surface moulded into a half circle persisted through the period, at first crudely fashioned but more finely shaped under Charles II. In a general sense, however, the chairs of the Jacobean period are severe. They are also quite formal and scarcely fashioned for comfort. Jacobean furniture demands sympathetic interiors, paneled walls, beamed ceilings and large rooms. While the style is mainly used for dining room suites, odd living room and hall pieces, notably Carolean, are obtainable. Carving is simple and in bold relief, S and C



Early Jacobean Table

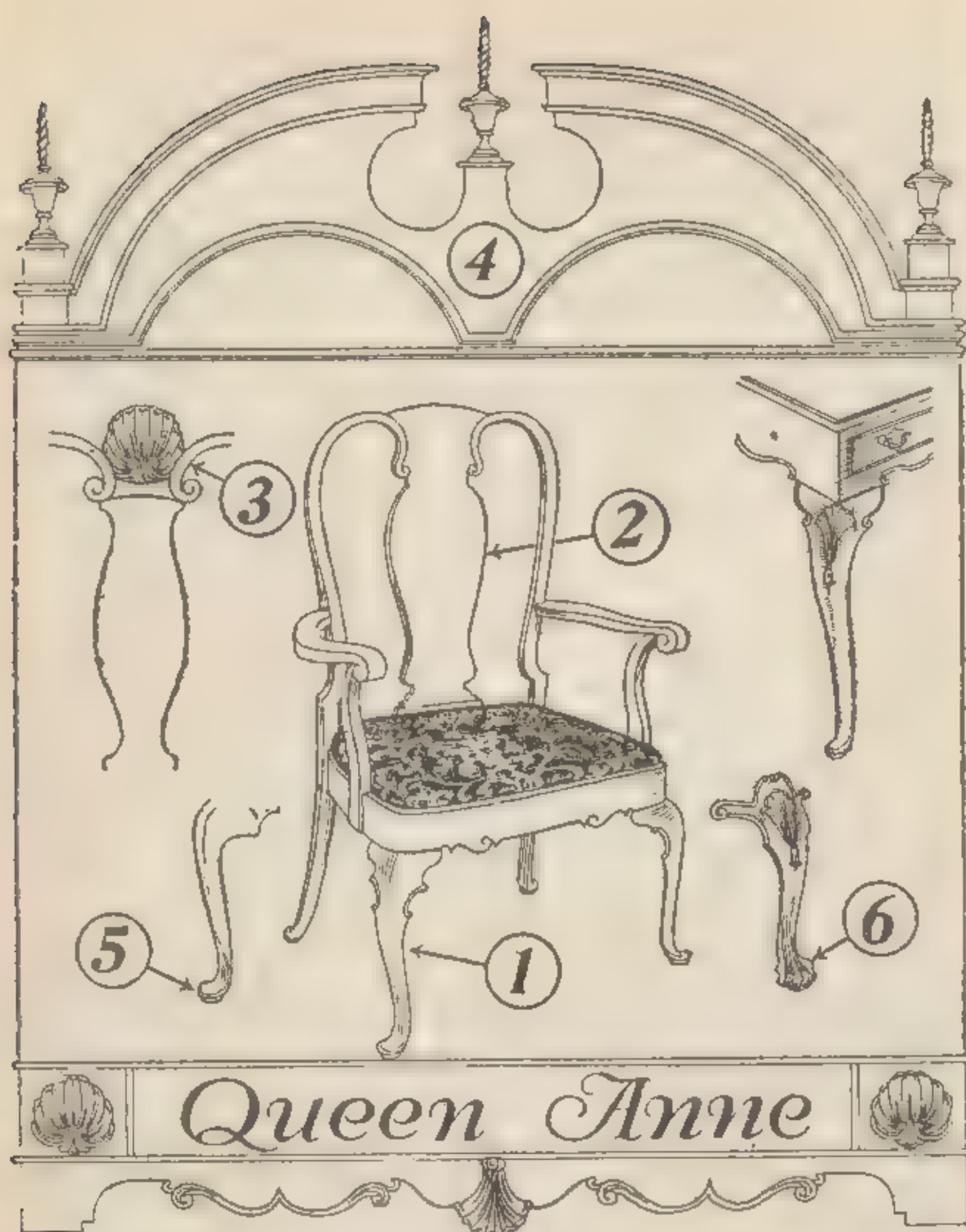
scrolls (interlaced and repeated), grapevine scrolls and interlacing circles predominating. These are customarily worked out in oak, sometimes (Charles II) in walnut. Jacobean Oak is a standard finish; with pores left unfilled the final finish of shellac or lacquer and wax gives the mellow glow of the original pieces. From a historical standpoint mahogany is improper but permissible perhaps in antique brown.



DETAILS: Hooded tops (1); trumpet shaped leg (2); octagonal leg (3); chair with cupped legs, X-stretcher (4); medallion ornament (5); typical arm (6); highboy with cup-turned legs, bun or pear-shaped feet, drawer pulls and characteristic stretcher (7); typical skirt shaping (8).

THE Dutch influence is very strong in the William and Mary style, the adaptation by English furniture makers of motifs and forms of articles brought from Holland by William of Orange and Mary when they succeeded James II in 1689. These indicated the Dutch conception of domestic comfort in contrast with the Tudor (Renaissance) ideal of stately dignity—regardless of comfort—the Jacobean ideal of moderation and economy and the extravagant display of Charles II. The

period marks the beginning of the conquest of the curve. The changed order was especially noticeable in chairs. Until proportions and contours began to be determined by the requirements of the human form during this period, no amount of upholstering could make them comfortable. The Flemish (Belgian) influence persisted for some time in the paneling on cabinets and highboys, also carved and arched cross-pieces below the seat. The Spanish Scroll foot also remained in limited use. (The Spanish Scroll is a large carved scroll with parallel lengthwise reed carving, like a bunch of reeds turned sharply under into a scroll). There remain, however, the peculiarly individual features, most prominent of which is the turned leg featured by a unit called "cup" (inverted). Since this unit appeared near the top of the leg or post it suggested the term "bell-capped upright." "Trumpet"-shaped and octagonal legs with a "bun" or pear-shaped feet are William and Mary features, only less frequent, but, of whatever shape, the legs are straight. Club and hoof feet were variants. Characteristic, also, are flat, curved stretchers, often arranged in X-shape and surmounted by a simple turned finial at the point of intersection. Chair backs were high with baluster turned uprights and the top line in the form of a semi-circle. They were caned or upholstered and carved, while the square seats (narrowing to the back) were caned or upholstered. Chair arms were shaped and spread outwardly. Top rails of cabinets were rounded or arched and are designated as "hooded" and "bonnet" tops; they were of one or two units. Other characteristics are the shaped skirt or apron (member uniting legs beneath the chair seat or table top) and the use of drop handles on drawers. Since oak, which is unsuited to carving, was the leading wood there was little of that form of ornamentation. The favorite motifs for what little carving was done were the scallop shell and acanthus leaf. William and Mary designs in Walnut are also authentic. It was during the reign of these monarchs that what has been termed the "Age of Walnut" began, for among furniture brought with them from Holland were pieces made of that wood. Many of the carved pieces of the period were executed in this wood, which was largely used in our Colonial adaptations of the style. By 1750, it is said, cabinet makers of Philadelphia surpassed those of England in design, workmanship and quality of stock used. Regarding their use of Walnut, we find the following reference in Moore's "Old Furniture Book:" "The material used for nearly all William and Mary and Queen Anne pieces of native make was a singularly beautiful black Walnut of deep, rich color." Ideals of comfort and convenience began to exert a stronger influence during the era of William and Mary, hence it is notable for the number of new pieces, a greater variety of cabinets, cupboards and desks being evolved than in any earlier period.



DETAILS: Cabriole leg (1); Fiddle-shaped splat in chair back (2); Shell carving (3); Curved skirt (see bottom of panel); Broken-curve top (4); Plain foot (5); Paw foot (6); Club foot.

THE Queen Anne style—covering the reigns of Queen Anne, George I and George II—marked the ascendancy of the curve over the straight line and the trend toward lighter and more graceful furniture. Variety during this period was larger than ever before; high-boys, low-boys, secretaries and chests of drawers multiplied as the sands of the sea. Round corners and smooth curving predominated; chair arms and backs were curved to fit the body; seats were widened into the “love seats” and

"double chair back settee"; upholstering supplanted caning. Everything about it resulted from a desire for more comfort; any salesman can demonstrate this fact to the continued satisfaction of a "tired customer". The Queen Anne style forms the link between the heavy underbracing of preceding periods and the delicate style of the late Georgian makers, notably Hepplewhite and Sheraton. Stretchers, when employed, varied from the preceding forms by being recessed between the front legs, but they disappeared altogether during the period. The outstanding detail is the Cabriole leg, without doubt the most pleasing support employed by designers on furniture. "Cabriole," a French word meaning "goatleap" or caper, and "bandyleg" are used for any length with a knee-like or bent form. The type was anciently used in China and Egypt and was brought to England by Dutch traders. It is found also on Chippendale and Louis XV articles, but elaborately carved, whereas on Queen Anne it is plain except when the knee is carved with the cockle shell, distinctive and favorite ornament. The "Cabriole" is capable of innumerable variations and is adaptable to both long and short members. It usually terminates in Dutch feet—club, web, bun, paw and hoof—but sometimes in the claw and ball type of foot, a term probably derived from the Chinese Dragon and Pearl. Another distinctive feature is the single curved splat of the rather high chair backs, which are called "fiddle-backs" because they are shaped like that instrument. Splats were also shaped like a vase and always slightly raked and spooned to give comfort. Occasional open work in splats foreshadowed the Chippendale's pierced splats. The curve feature is also present in the sweep of the uprights of back into the hooped top rail, which was often featured by a carved crest. The seats were broad, rounded at the corners, often bowed in front, narrower at the back and upholstered, often in embroidery. The familiar capital "S" or inverted scroll curve, technically known as the cyma curve, provided the favorite contour for shaping the members. It will be found again and again in the seat rails, backs, skirts of tables and highboys, in splats and in fact, in every place giving opportunity for shaping. Broken or swan neck pediments vary the outlines of cabinets. Some marquetry was employed, but the beauty of plain walnut, the wood of the period set off at times by gilding, is the glory of this style. Mahogany came into use in the latter part of the period, and is largely used in modern adaptations of the style, though, of course, walnut is also extensively employed. Queen Anne is one of our most beautiful furniture styles and in the hands of modern craftsmen it has lost none of its early grace. It meets our modern utility requirements without any sacrifice whatever in design and is suitable for living room, dining room and bed room. In fact it is one of our most versatile styles.



GEORGIAN

A grouping characteristic of the Georgian eras, both early and late. Upper row: Chippendale, Adam, and Queen Anne chairs. Center: Chippendale chair in the Chinese manner, Sheraton table. Bottom: Queen Anne sofa, Hepplewhite chair.

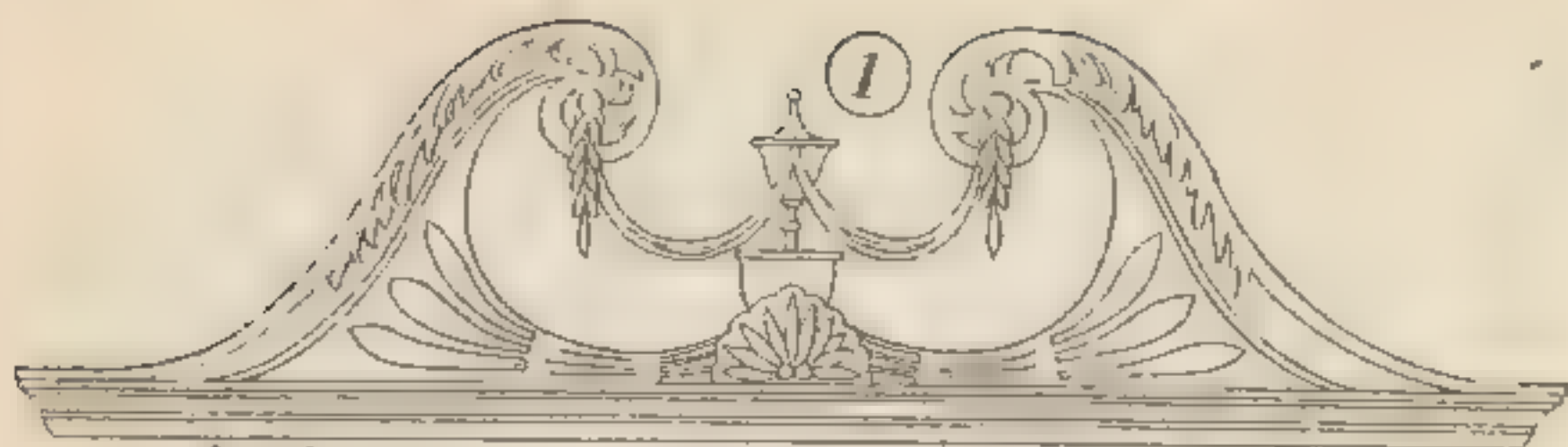
STRICTLY speaking, Georgian is not to be reckoned among the Period Styles which can be identified by individual forms and details. For Georgian is more an era, or rather two eras in succession, which we hear spoken of as Early Georgian or Late Georgian. The two eras cover the greater part of the 18th century during which a

succession of Georges reigned in England, and it is from the Kings, rather than from the distinctive styles of the times, that the term Georgian came into use. The early Georgian era began in the early part of the 18th Century soon after the time of Queen Anne and extended well toward the middle of the century. The late Georgian era may be said to begin toward the middle of the century and extend well into the next century. The two eras run concurrently with the life and work of some of the great designers.

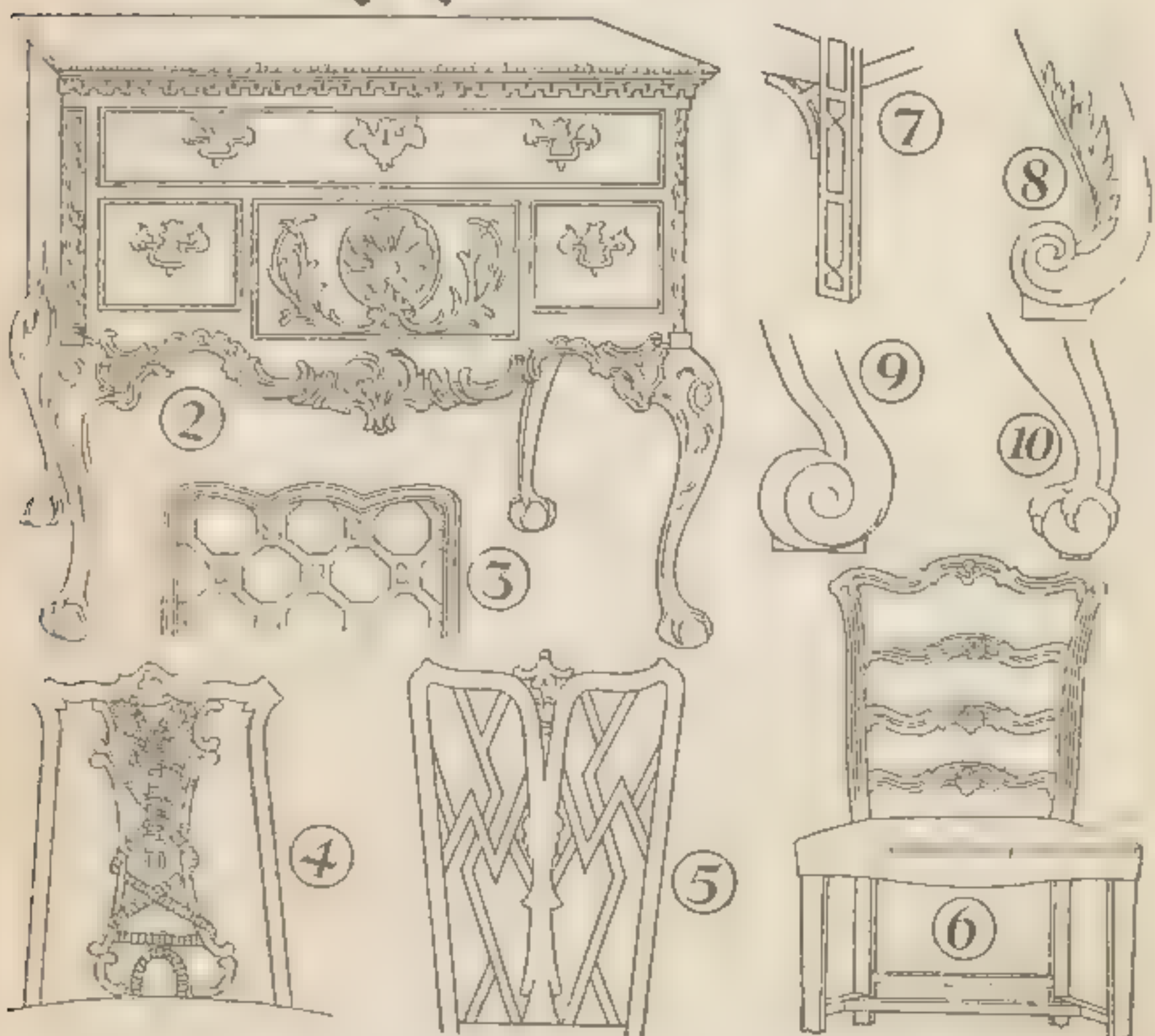
It was an age of individuality, characterized by a remarkable increase in creative spirit. No longer was the shape of one's chair to be dictated by regal mandate. Because of the increase in taste which accompanied individual achievement, the period is called the "Golden Age." Greater refinement of form and consistency of line distinguish the furniture from that of previous periods and it was usually smaller. As to the style, one must know the work of Chippendale, Hepplewhite, Adam and Sheraton. These men dominated the era, and their work, however it differed, is all Georgian. Their ideas were followed by others, notably Thomas Johnson, Ince & Mayhew, J. Cruden, Robert Manwaring, Thomas Shearer (inventor of the sideboard) and Thomas Hope. These would adopt one thing here, another there, inject some of their own individuality into the mixture—and it is called Georgian. Hepplewhite and Sheraton particularly copied each other's designs. Many a piece thought to be by Sheraton because signed "T. S." was made by Thomas Shearer, the work of the two being similar. The sideboards of Hepplewhite and Shearer are also similar, differing from those of Sheraton in the fact that the latter's have convex corners whereas Hepplewhite's and Shearer's are concave. Yet, in proportion and line the work of all three has points of similarity. A Chippendale chair may be designated Georgian, but Ince & Mayhew might combine Sheraton and Hepplewhite features and the result likewise is Georgian—neither Sheraton nor Hepplewhite. To be properly designated Georgian, therefore, a piece need only reflect the spirit of the time.

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Chippendale



DETAILS: Broken pediment (1); lowboy with rococo carving and cabriole leg (2); early chair back, Gothic (3); ribbon back (4); Chinese back (5); ladder back (6); tretted leg (7); leaf carving (8); scroll feet (9); claw and ball foot (10).

CHIPPENDALE was the first great cabinet maker of the Georgian period. More manufacturer than designer, his work was governed by popular demand and varied widely. His first efforts were devoted to somewhat severe Gothic reproductions. The Gothic influence is evident in his chair backs and bookcases, also his carving. His second influence was French and resulted in his finest creations, combining the effeminate delicacy of the Louis

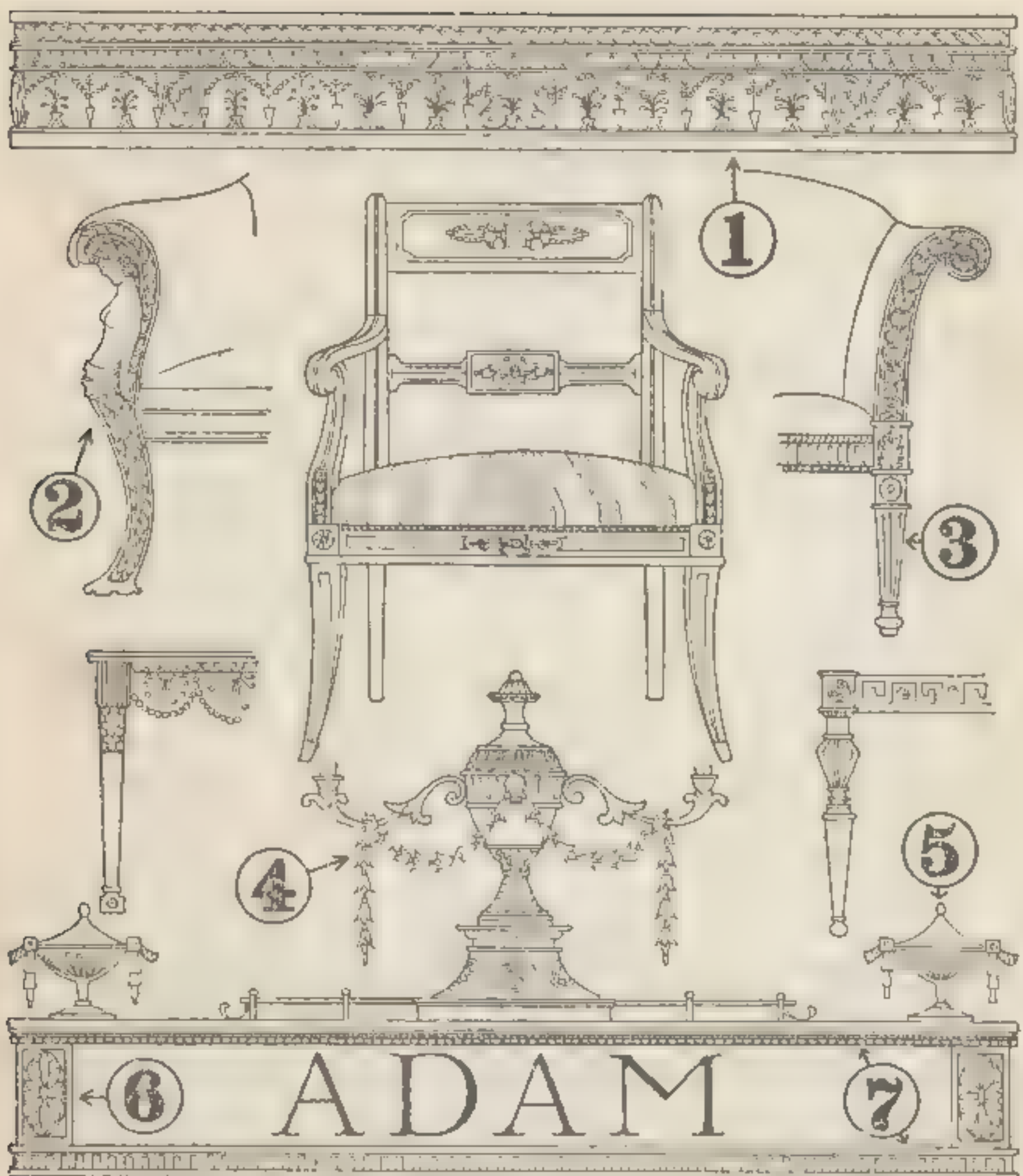
XV period with a structural solidity in keeping with British simplicity and directness. It has been said that French furniture was made to ornament, while Chippendale applied ornament to construction. The third influence was oriental; he capitalized the craze for Chinese art by producing furniture of rectangular lines with Chinese fretwork and carved motifs. Chippendale made various articles, but not sideboards. The Triple Chair Back settee is Chippendale's and one of his daintiest conceits the pie-crust table. Its tilting top had a scalloped outline edged with mouldings, its pedestal was supported by three cabriole legs. His chairs won greatest renown, however. Strongly built of solid wood, they required no underbracing. The backs were wider at top than bottom, usually with a bowshaped top rail; the back posts tapered in a gradual, exquisite curve to the ends of the legs. Fillers in this characteristic back varied widely, but splats invariably extended to the seat to strengthen the back. In his most original chairs the shaped splat is a pierced scroll effect, beautifully carved. Another is the "ladder-back," a series of horizontal rails, shaped and pierced, uniting the uprights. The "ribband-back" chairs have carved splats imitating loops of ribbons. There are also "fretted backs" in which lattice work may occupy all the space between the uprights or simply comprise the splats. Chair seats were square or square-cornered, tapering to the back and upholstered, except when occasionally dipped or spooned. Chair arms were shaped, canted, straight, joining back at an angle to give effect of roominess. The back legs were slender and plain; the front legs were often cabriole of more pronounced curve than Louis XV but more slender and refined than Queen Anne, with plain or delicately carved knees and finely executed claw and ball feet. Straight legs were occasionally used in front of splat back chairs, but were invariably on those of the Chinese mode. The feet varied—the familiar claw and ball, dolphin, scroll, hoof, leaf, splay, club, pad and plain were used. The top rail of chair backs are bowshaped or otherwise curved, while desks and drawer chests show scrolls or broken pediments. Chippendale chests of drawers (forefather of bureaus and dressers) are characterized by graceful swelling fronts and sides, occasionally serpentine fronts. Carving was the preeminent Chippendale ornament; it was delicate and intricate or bold and lavish. He employed fretwork extensively, also acanthus leaf and architectural designs, but never inlay, painting or applied ornament. Chippendale was first to use mahogany extensively. Chippendale's book, entitled "The Gentleman and Cabinet Makers' Director," appeared in 1754 and did much toward spreading his ideas on furniture construction and design and popularizing his style. This rare book, where available in libraries, is studied with deep interest by designers and students of furniture.



DETAILS: Concave corners (1); hoop back (2); typical arm shape (3); spade foot (4); ankle moulding on round legs (5); grooving called *fluting*, on legs (6); interlacing hearts back (8); rosettes (7); bench end (10); Prince of Wales plumes (11).

HEPPLEWHITE furniture, like that of Sheraton, is slender and well proportioned, but characterized by curves rather than straight lines. Heaviness and massiveness were abhorrent to him; the outstanding charm of his work was delicacy and grace. Like Chippendale, he owed much to France, but his chief inspiration came from the spirit of classicism characteristic of French art under

Louis XVI instead of the rococo style of Louis XV which profoundly impressed Chippendale. Chairs were Hepplewhite's hobby; their legs were usually square tapered and terminated in "spade" feet tapering at the same angle as the leg. In modest pieces the legs were perfectly plain, while in elaborate pieces they were fluted, carved, inlaid or painted. Hepplewhite chair backs were almost always open, of wood or cane, and were seldom upholstered. His most individual features, the shield and interlacing hearts patterns, are found most frequently in the backs of his chairs, the former being often employed in shaping mirror frames for chiffoniers, etc., today, the style being particularly good on bedroom furniture. In the design of his shield back chairs, Hepplewhite always kept the line of the curve at the top unbroken from post to post—unlike Sheraton, who also used the shield-shape back—and also often finished off its juncture with the back post with a tiny scroll head, which at times contained a carved rosette. Hepplewhite frequently employed an oval back, also vase or lyre-shaped pierced splat backs. For a set of chairs made for the then Prince of Wales, Hepplewhite carved the splat in the form of three plumes, which have been since known as Prince of Wales Plumes. While the Chippendale back invariably reached to the seat frame and was supported by it, the design in the back of Hepplewhite chairs did not, but was supported above it, usually by the back posts. The arm was generally a serpentine or concave curve carried down to the front legs. Seats were frequently upholstered in plain, striped or checked horse hair, the edges being finished with a close line of small brass-headed nails, or in leather, often tied down with tassels of silk thread. Red and blue Morocco were favored. Hepplewhite, mainly, is credited with developing the modern sideboard. He made many of the type (attributed to the Brothers Adam) featured by a long, narrow table, joined, at either end of which was a pedestal cupboard surmounted by an urn. Later he devised, or at least developed, the one piece sideboard in which drawers and small cupboards furnished the storage space previously supplied by the pedestals. These sideboards were supported by six square, plain and delicately tapered legs, often terminating in the spade feet. The characteristic serpentine fronts were distinguished by *concave* curves at the ends, in contrast, it should be remembered, with similar sideboards of Sheraton, the curve on the front of which was invariably *convex*. Hepplewhite did very little carving and such as he used was light and delicate; he depended for ornamentation upon painting, japanning and inlays, but ornament is not the chief factor in the beauty of Hepplewhite furniture; the main charm is its fine proportions. The favored wood of Hepplewhite was mahogany, but he also employed satinwood extensively.



DETAILS: Tapered leg; Fluting (3); Rosettes (6); Greek urn (5); Floral pendants (4); Drops of husks; Carved drapery; Dainty moulding (7); Classical figures (2); Greek ornament (1).

ALTHOUGH they were architects, the Brothers Adam (Robert and James) instituted a distinctive style of furniture primarily to match the houses they planned. In contrast with the furniture of their contemporaries, the Adam style featured decoration rather than form, adopting the straight forms typical of the designers of the latter part of the 18th century. What the Adam brothers did, specifically, was to foster in English architecture, decoration and furniture a revival of the classic art of Greece and Italy, probably the most refined and beautiful of all. While in Italy Robert Adam met the artist

Piranesi, whose taste influenced him greatly; in fact, Robert Adam is said to have based his style upon the ideas of Piranesi. Fine proportions, delicacy and slenderness were the effects sought and simple inlay largely replaced lavish and intricate carving. Summed up, their work was rich yet neat, refined but not effeminate, elaste but not severe. Difficulty is sometimes experienced in distinguishing Adam from Sheraton and Hepplewhite pieces because the Brothers Adam appropriated the contour of their contemporaries. Bearing in mind this confusion as to form one should look for the decorative motifs when he is identifying Adam furniture. Hexagon, octagon and oval panels, enriched with acanthus, olive and honeysuckle ornament, arranged in units or repeated over the surface, were the leading decorative features. Fluting (grooving) is a part of nearly every Adam piece and the classic urn—especially used as finials on upright projections—is almost as familiar a type of embellishment. These vases and urns were either carved in wood or they were carved out of wood and surmounted the top rail. They were often, furthermore, accompanied by festoons of drapery, leaves and flowers. From the schools of Louis XVI also many of the Adam motifs were adopted, among these being the straight tapered leg, the serpentine swell, festoons of drapery and pendant strings of bell-flowers. The Brothers Adam were less successful with chairs than with the larger pieces. Unlike other 18th century designers their style is not distinguished by any particular type; if any is definitely Adam it is the oval back chair. In general, however, the backs were square, with straight uprights, square or turned and grooved. The top rails were straight and flat, but more often built up or arched with an urn crest. Frequently the backs were caned, solid and upholstered or had a broad center panel of cane. In general, the arms of the chairs resemble those of Sheraton and Hepplewhite, i. e., they are flattened and shaped, running down into a turned or curved support either at the seat corner or back a space on the side seat rail. The front legs were almost always straight, usually square and tapered, with spade feet, or round and fluted, with ankle mouldings. (Needless to state, these typical legs are found on tables, sofas, sideboards, etc.) Back legs were curved as well as straight and slanted backward. Supports carved with classical figures are often found on original Adam pieces as legs or as sofa ends. The greatest contribution of the Adam Brothers to the art of furnishing, however, was their insistence upon the fact that the home—particularly the room design—and the furniture should be harmonious and in keeping. Unfortunately, the conditions they sought so energetically and intelligently to overcome still prevail. Furniture is all too often selected without regard to the room in which it is to be placed.

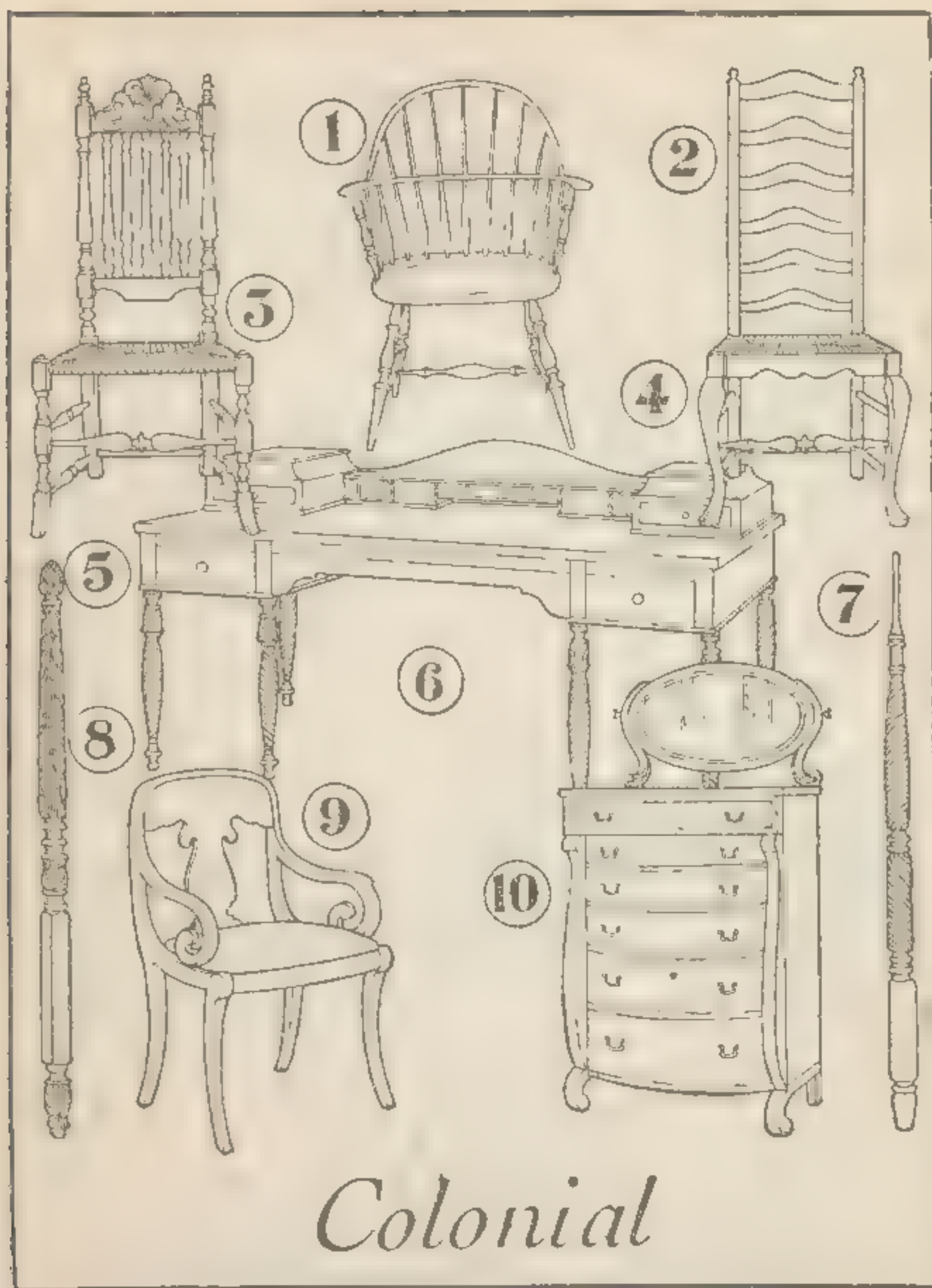


Sheraton

DETAILS: Light open rectangular backs; Splats rest on cross bars, never on seat frame; Arm supports straight with legs; Seat frames shown; Sofas with six legs; Refined ornamentation,—painting, inlay, reeding, fluting, husk designs and festoons; Curves, when used, broad.

SHERATON is called the chaste designer; his influence is seen in the furniture of today more than that of any other man. While suited to the requirements of any room, the Sheraton style is most popular for informal rooms. Sheraton built the first twin beds and roll-top desks. Assembling severe straight lines into furniture of exquisite grace through perfection of proportions was his

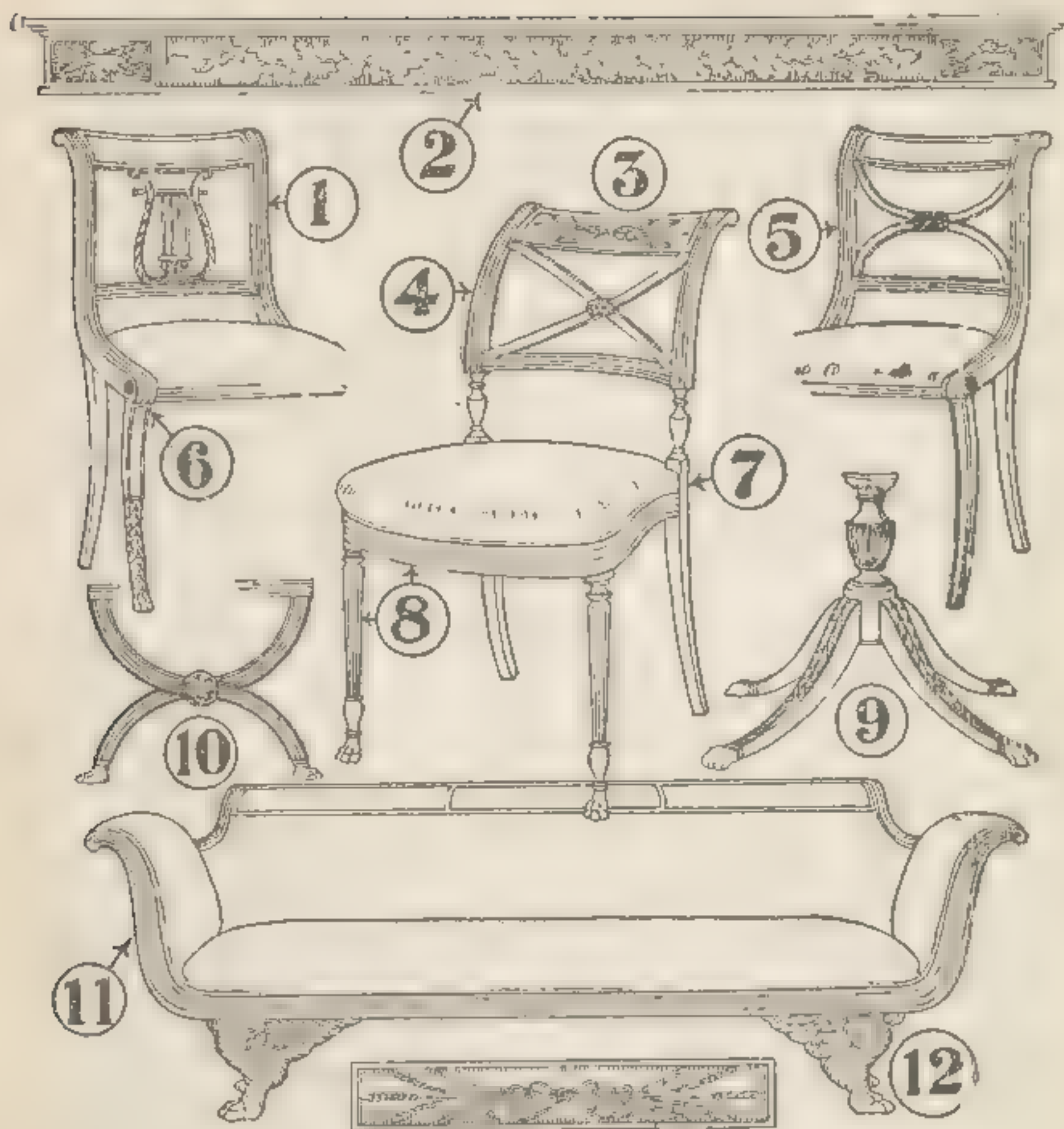
forte; he insisted such furniture would be independent of passing fashion. Frail-looking because of the slenderness of supports and framing, his pieces were sound nevertheless, because many problems involved in articles of shaped and curved frame are eliminated by the straight line principle. The qualities of grace and refinement introduced by Hepplewhite were perpetuated by Sheraton in more substantial form. Sheraton's chairs were his most striking articles. The backs were visibly self-supporting; the major lines were straight and the joints were accented rather than depressed. The square back is a Sheraton feature and while horizontal bars joined by vertical bars predominated as fillers, the classic lyre, the urn or vase with a swag of drapery, as introduced by the Brothers Adam, were quite frequently employed. Sheraton exploited the shield back chair, but to less extent than his competitor, Hepplewhite, and the top line of Sheraton chairs with this motif is invariably sharp and straight, whereas it is curved in those of Hepplewhite. Slender legs were straight tapered, round and square, fluted and more often turned than those of Hepplewhite. In general they imitated the Louis XVI style, although they were more simple. Sheraton chair arms were straight, curved, and dropped. The supports of the arms were usually straight and continuous with the front legs, in contrast with those of Hepplewhite, usually a serpentine curve carried down to the front leg. Seats were rectangular, nearly square, narrowing a little toward the back; the front sometimes was bowed or round, and the seating surface caned or upholstered. Hepplewhite pulled the seat cover well over the apron, but Sheraton allowed the seat frame to show as visible support for his cushioning. He used fabrics of more harmonious coloring. While addicted to the use of the line, his cabinet work was more elaborate than Hepplewhite's, but he did not permit decoration to interfere with the practical purpose of the article. In the doors of Sheraton secretaries the vase and oval design will be found in the center, with traceried curves, beautifully proportioned to the size of the panel. The favorite woods of Sheraton were mahogany and satinwood, which was frequently painted. Sheraton, in fact, had an especial liking for mahogany; in his famous "Drawing Book" he repeatedly refers to it as the "royal wood." Many of the long straight lines in Sheraton furniture are adorned with marquetry and inlay work. He used tulipwood and satinwood for this purpose and many original pieces are in existence in which the dull yellow of the satin wood gleams like gold from the mellow undertone of the deep mahogany in which it lies. Softer woods, such as birch and beech, were sometimes japanned with a background of black, green or white. Sheraton did not employ carving as a means of embellishment, but achieved rarely beautiful effects with his inlays.



KEY: Bow-back Windsor chair (1); Turned slat back chair, Penn type (2); Banister back chair with rush seat (3); Cabriole legs (4); Pineapple finial (5); Secretary (6); Bed post, reeded (7); Acanthus carving on bed post (8); Scroll detail on chair (9); Scroll Colonial chifonier (10).

COLONIAL furniture has no well-defined features such as simplifying recognition of Chippendale and other styles. Articles are called Colonial which were used by the colonists. Different in thought and wealth, each colony evolved different styles. Some authorities design-

nate as Colonial only furniture made in America as a colony; others include American Empire and Duncan Phyfe—to 1820. While Chippendale, Hepplewhite and Sheraton designs appeared in America almost as soon as England, Wallace Nutting, an authority, says no furniture made in America after 1776, or later than Chippendale, can be called Colonial. Colonial furniture was an adaptation by the first and second generations of American settlers—English and Dutch—of late 17th and 18th century European styles, modified toward simplicity. Many pieces in the style of the Tudors (Henry VIII—Elizabeth) and Jacobean (James I, Charles I, Commonwealth, Charles II, James II) were made in America, but not until William and Mary and Queen Anne did furniture provide much comfort. There is nothing complex or elaborate about a Colonial piece. It embodies in its lines and shapings characteristics of rugged worth and stern necessity identified with struggles of our ancestors. It is useful, strong, plain and dignified. Its chaste proportions, neat turnings and manifest fitness to purpose give it a permanent place in furniture design. Extensive surfaces are unadorned except for the grain and, sometimes, a little broad, simple carving. Among the chairs are paneled wainscot Jacobean type, spindled Brewster and Carver designs with rush seats, the Pilgrim slat-backed models and deep rockers with back-slanted seats. Dutch Banister back chairs with parallel spindles like a banister, and rush seats were extensively used, also splat back chairs, the rounding top rail on the back of which resembles William and Mary and Queen Anne. The foot of this chair is Flemish or Spanish, the bulb-like turning distinctly Dutch. Windsor chairs of painted ash and hickory were used first about 1725 and were great favorites. The common spindle kitchen chair descended from them. Leather upholstered Jacobean and Cromwellian chairs were found in more prosperous homes. Gateleg tables, the folding leaf of which is upheld by a leg swinging like a gate, of Jacobean origin, were largely used. Spinnet desks are Colonial. The spinnet was a keyboard instrument and when the instrument gave out the keyboard was removed and the spinnet became a desk. They usually had spirally turned legs. Colonial furniture makers employed the scroll motif extensively, so we have the "Scroll Colonial" style. Most people recognize this style alone as Colonial, regrettably, because much cheap and clumsy furniture is done in it. The scroll, a broad shaping usually executed on a large scale, is used in various places, usually serving a structural purpose—as feet, legs, etc.—and not as applied ornament. In Post Colonial, another descriptive term, the post form is employed as supports and uprights, both structural and decorative. Posts are frequently round tapered with turned decorative treatments, reeding and carved pineapple finials.

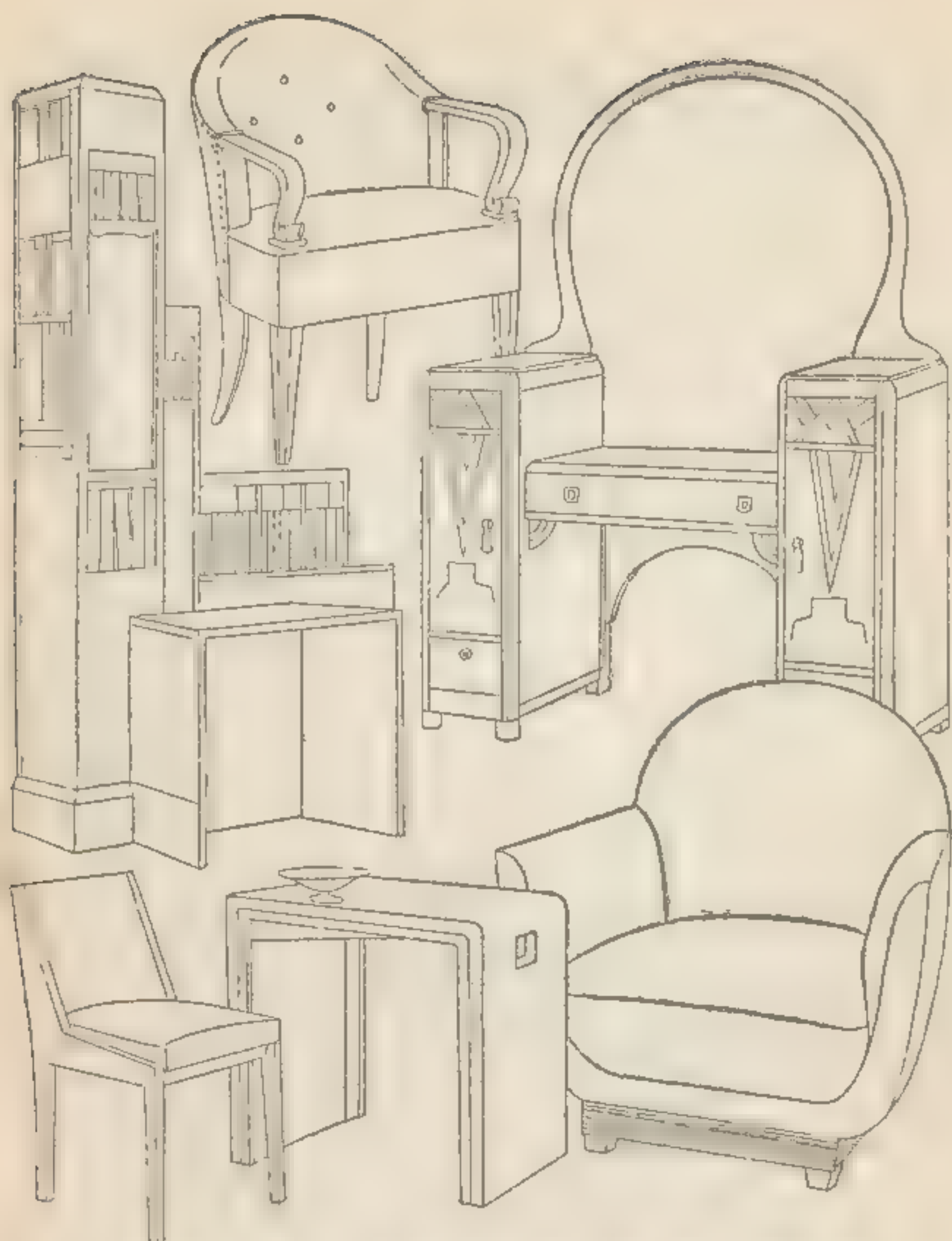


Duncan Phyfe

DETAILS: Lyre chair back (1); Oak leaf ornamentation (2); Wheat design (3), also on panel under sofa; Diagonal bars in back (4) and curved bars (5) with medallions at intersections; Turned button at end of seat rail (6); "Horseshoe" seat (7); Reeding (8); Pedestal (9); X-crossed legs (10); Curved sofa arm, Empire influence (11); Eagle's wing surmounting lion's paw (12).

DUNCAN PHYFE, the only American for whom a furniture period has been named, came to Albany, New York, from Scotland and began making furniture at New York City in 1790. His work is divided into two styles. (1) Coming under the influence of Adam, Hepplewhite and Sheraton, designers in England, where he worked as a cabinet maker, Phyfe selected from them, as well as the

French Directoire style of furniture, many of the motifs for his earlier and best work. (2) After the Revolution and independence from Great Britain Americans began to import and copy French furniture. The Empire style of Napoleon became very popular and Phyfe adapted it. For this style the French designers combined the regal forms of the Roman empire with French ornament. Phyfe cleared away much encumbering detail and improved it. The furniture of Duncan Phyfe is featured by slenderness, which is emphasized by long lines of reeding, a distinguishing motif; its construction, like that of Sheraton's, combines lightness with strength. A distinctive feature is turned ornamentation, which usually included parallel rings. Phyfe also employed delicate adaptations of the scroll, embodied in the Empire style and, in a heavier form, in our Colonial furniture. This scroll was used in the "sleigh-front" bed and the overhanging arms of sofas, which, as made by Phyfe, were almost exclusively of mahogany. A chair of Sheraton style is shown at the illustration above. (The curved back is also found on later chairs, as Phyfe combined motifs from various sources.) Early seats were "horse-shoe" shape, caned or cushioned, reeded around the sides, with two types of front leg, straight turned and curved (reeded or carved), with brass lion's feet. Back legs and posts of these chairs form a continuous curve; in his later chairs, influenced by the French Directoire style, the post curve flows definitely into the seat, while the front leg are concavely curved and known as "spatulate," also "curule," this type having supported the "curule," or Roman seat. The legs of this type are generally plain or daintily reeded, but sometimes they are carved in leaf designs. Diagonal or curved cross bars, embellished with carved medallions at the intersections, feature as fillers in the backs of chairs. Oval, rectangular and octagonal medallions, united to posts by carved scrolls or groups of leaves, are also common fillers—likewise acanthus carved lyres, with brass or whalebone strings and ebony keys. Top rails bear carved wheat, thunderbolt and oak designs, often also veneer inlays. Curved or scroll arms rest on turned balusters. The seats, of chairs executed in the Empire manner, are rectangular, with distinctive reverse curved legs, crossed x-wise. Stretchers connect the intersections of these crossed legs when they are used at each side or the intersection of the front pair is joined to a stretcher which unites the pair of straight back legs. A very distinctive type of short leg featured his sofas of the Empire manner. Tables by Duncan Phyfe have straight reeded legs at the corners and turned pedestals with curving legs and lion's feet; also, colonnade or lyre-shaped end supports. With pedestals in use the top is held directly, or curving legs support a platform which supports the top on four posts or on crossed lyres.



ART MODERNE

WE have now come sufficiently out of the haze of the first few years of this new style to get a clear picture of what it is and does. When it was first introduced in Paris some years ago, it was regarded by many as an outshoot of the futuristic, which few understood, with the result that it was taken hold of by hands lacking both sympathy and understanding. That created the haze. Gradually the essence of this new style became apparent and as it did, the public began to recognize the worth of it.

Perhaps the chief characteristic of the Modern Art (which is the literal translation of the French *L'Art Moderne*) is its simplicity. One might almost say its

rugged simplicity for it glorifies the right angle and the sweeping unbroken curve. But its simplicity is far from uninteresting. It sets mass against mass, achieving contrast with dignity, and then obtains striking effect from these masses either (1) by the emphasis of curve or line, or (2) by the lights and shadows played by one mass on another, or by both (1 and 2).

Because this Modern Art strikes new notes with a sort of grand simplicity, it is often accused of playing tricks. Art Moderne does resort to offsets and contrasting-shaped masses for effects. That is necessary in order to utilize lights and shadows. Older schools and other periods resorted to carvings for practically the same purposes.

To offset the simplicity of line, furniture in L'Art Moderne is often done in fine burl veneers and in combinations of fancy woods; and not infrequently they are given a very high finish.

Art Moderne had its beginning a few years prior to the Great War, although there are some who believe the start of the modern French styles was as early as 1885 or even 1871. Nothing was done during the war and it was not until 1925 that universal recognition was given it. The Paris Exhibition of that year introduced it to the world. American designers who attended obtained their first ideas there and some of the French creations were imported, chiefly by the New York department stores who had special displays.

There are several leaders in the Modern Art movement abroad, each working in a different medium. Jacques Ruhlman, an architect and furniture designer, works in wood; Pierre Chareau, an artist and technician, and Francois Jourdain, a painter and craftsman, work in metal and semi-metal and are designers of accessories; Sue and Mare, workers in damask, crystals and rare woods; Jean Dunand, who also works in metal and is probably the leading expert in the use of lacquer; Domergue, Dominique, Foliot, Dairesne, Legrain, Jallot, and others, each contributing some distinctive and novel idea to this new art.

American designers are now competing successfully with foreign importations. They have modified the foreign designs so that they are better adapted to our customs and needs. American creations are not as sophisticated as the French or as bizarre as the Viennese, but are practical and comfortable.

Among the noted leaders in the use of Art Moderne in America is Paul Theodore Frankl, a leading designer. His influence is felt not merely in art circles but in architectural as well. To his inspiration and to others like Lucien Bernhard, Mina Loy, and Robert Locher may be said to be due no small part of the beauty now being achieved by leading architects in the modern American skyscraper.

OTHER PERIODS

The following periods have had less influence on the furniture of today but their characteristics are interesting from a historical standpoint.

EGYPTIAN: About the only furniture that was used by the Egyptians were chairs or stools and couches or beds. Most of it was made for the gods or the royal families and was highly decorated in bright colors and metals. Polychrome striping in different colors and gilt bands, which many think are new, are found on Egyptian furniture. Their chests, couches and chairs were made in very much the same manner as ours and many were upholstered in tanned leather. The lion, bull, eagle and man were the four decorative figures used in carvings on legs and posts. Many legs ended in a lion's paw raised on a spool-like base which is distinctive of this period.

GOTHIC: The Gothic designs were influenced by the church, as much of the furniture of this period was produced in the monasteries. It is straight, heavy and ornamented with ecclesiastical carvings and Canonical figures. Trestle tables, stools, chests, cupboards, paneled back and canopy chairs are products of this period. Oak and pine were the woods used.

FRANCIS I; HENRY II; HENRY IV: These three periods are known as the Renaissance in France. The construction was straight and smaller in scale and less massive than the Italian Renaissance. Marked progress was made in wood carving, tapestry weaving, and the manufacture of textiles. The decline of the Renaissance began in the time of Henry IV, the furniture being less refined and overloaded with meaningless ornament. Oak was the wood most used during the first two periods but in the last walnut came into use.

LOUIS XIII: Furniture of this period was straight and curved. Other detail were; scrolled or turned legs, spiral or twist turning, inlay, marquetry, and the more general use of upholstery. Walnut was the wood used.

LOUIS XIV: The construction of the furniture of this period was straight, massive in scale, and formal. The high backed, carved and upholstered chairs, *commodes* (cabinets), and marble-topped console tables are the pieces of most interest. Oak, walnut, and ebony were the principal woods used and such detail as metal mounts, carvings, painting, gilding, inlay, marquetry, lacquer, straight and curved stretchers, and cloven hoofs distinguished the pieces.

FRENCH EMPIRE: This was the time of Napoleon. The construction was straight and curved with the proportions heavy and ponderous. Paw and claw feet, columns, wings, cornucopias, pineapples, brass and ormolu mounts, painting and gilding were used.

FLEMISH: This period was a revival of the classic. Influences of the Doric, Ionic, and Corinthian architec-

ture appeared in pure or mixed form on the furniture which was heavy in construction. Columns, capitals, plastry, arcades, friezes and pediments appeared. The Flemish were great wood carvers and ornamented their furniture with classic motifs of fruit, flowers, ribbons, cartouches, figures of nymphs, gods and men. They developed a distinctive style of carving known as Flemish Carving.

TUDOR; ELIZABETHIAN: These two periods, the first under Henry VIII and the second under Elizabeth, constitute the English Renaissance. The construction was straight, massive, and formal. The outstanding details are the bulbous ornaments on legs, Tudor rose, carving, paneling, and Renaissance motifs. Oak was used in both periods.

COMMONWEALTH: The furniture of this, the Cromwellian Era, was straight. The chairs had low, square backs and the gate-leg table and table chairs were developed after having been started in the Jacobean period just preceding. The detail consisted of turning, paneling, and carving. Oak was still used.

CAROLEAN, STUART, OR RESTORATION: Charles II and James II were the rulers in this period in which walnut started replacing oak. The construction was straight except for a lavish use of the Flemish scroll. Cane backs and seats came into use and twist or spiral turning, applied split balusters, carving, marquetry, lacquer, upholstery, and Spanish red were other distinguishing details.

Let Ross Crane Help You

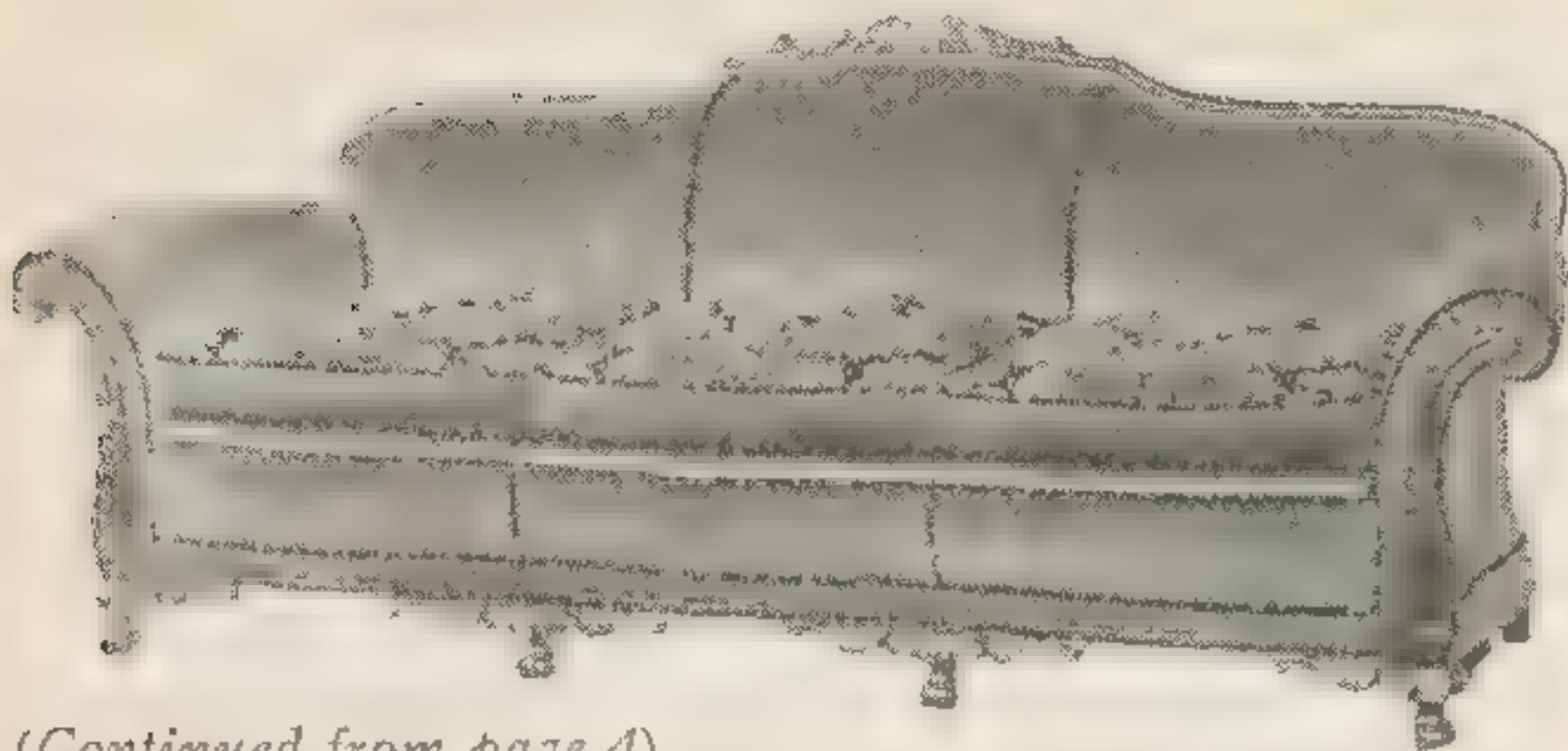
Among competent counselors in matters of interior decoration, Ross Crane stands among the leaders. This is recognized by leading institutions. When such a man's help can be secured as readily and as reasonably as he now offers it, the retail merchant and his helpers should indeed take it gladly. And many do.

Ross Crane's help can be had in the new and your more the center for better homes everywhere in your community. Mr. Crane's book entitled "Interior Decoration" not only gives you the desired information but does so in a way that you can readily use it—quickly apply it in the daily course of business.

147 pages, profusely illustrated in color. Easy to read and understand, because it is clearly written. No merchant or salesman who reads it is ever found trailing in his town.

The price is \$2.50, postpaid. Order it direct from The Seng Company, 1450 Dayton St., Chicago.

SELLING POINTS



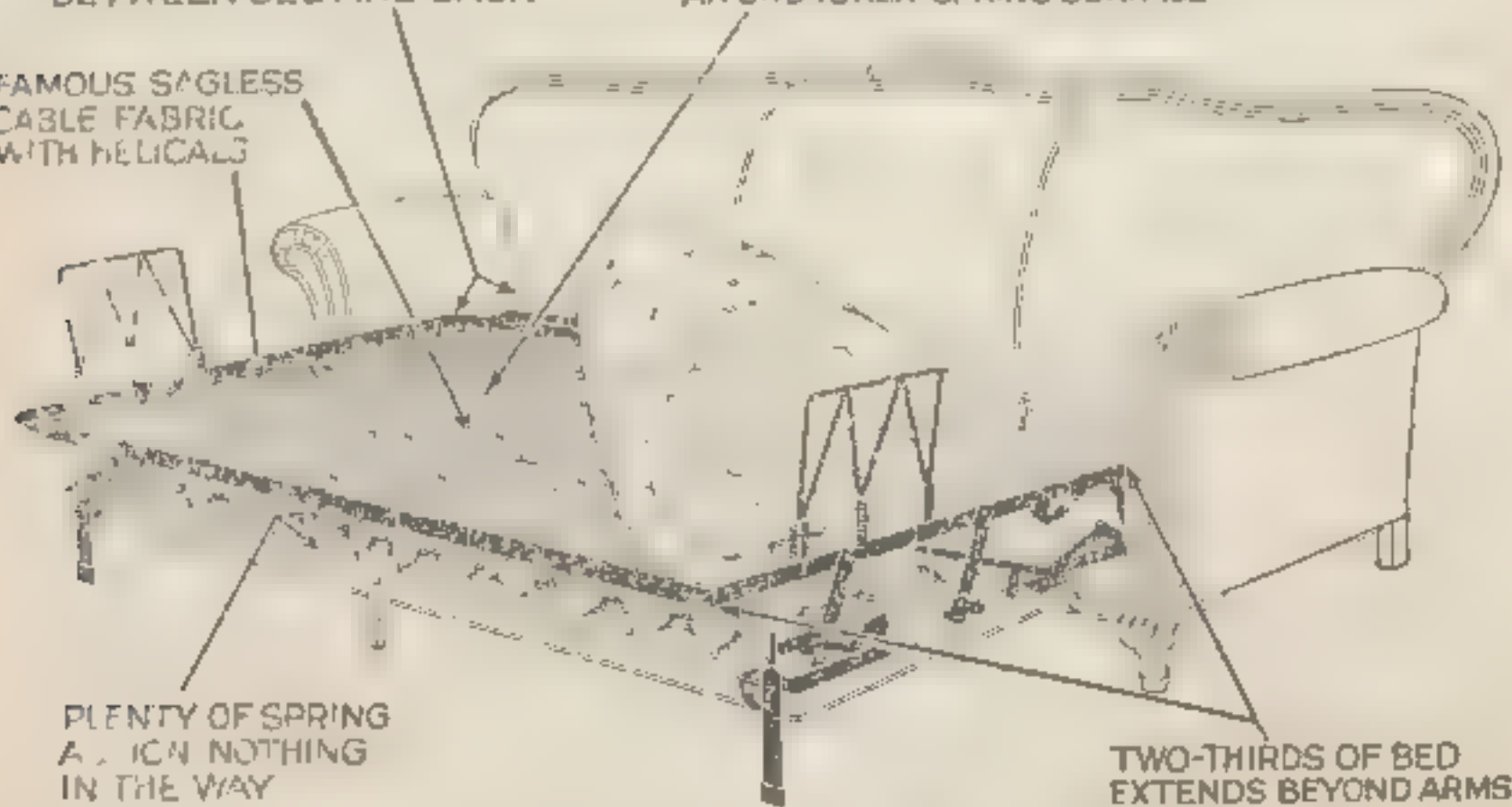
(Continued from page 4)

spring; that is a scientifically tested spring; resilient . . . look here (stand up on the spring and show how the depression of your weight is confined to the immediate vicinity of your feet, the rest of the spring remaining in its natural position. Then step down to the floor. The bed is full width, and back there between the bed and the back of the davenport is just enough space to give good circulation of air to the person who sleeps nearest the back. You can use a regulation mattress on this bed, a full 35 pound size. No thin pad, you see, the thick mattress enables you to sleep quite a few inches from the spring and you notice there is no center division in the spring—it is all even surface without a break. Also note that the bed is away from the upholstery—two thirds of the bed is outside the arms of the davenport. So the bed is really comfortable for sleeping. And when you close it up (now close it gently, holding so as at the center) the mattress with sheets, and one cover, fold right in it out of sight. Now there is your davenport by day without a hint of the night-time comfort inside. Look at the handsome lines

PLENTY OF VENTILATION SPACE
BETWEEN BED AND BACK

NO JOINT IN THE MIDDLE
AN UNBROKEN SPRING SURFACE

FAMOUS SENG
CABLE FABRIC
WITH HELICALS



PLENTY OF SPRING
ACTION NOTHING
IN THE WAY

TWO-THIRDS OF BED
EXTENDS BEYOND ARMS

WILL CARRY FULL SIZE MATTRESS AS NO OTHER CONSTRUCTION WILL
EASILY OPERATED—NO LOCKING—NO HARD PULLING—NO QUICK DROPPING

and the neatly tailored upholstery -everything is keeping with the fine piece of furniture that it really is.

Six-Foot Davenport Bed With Seng Supercoil Spring

TAKE a seat on this davenport and see how comfortable it is to sit on three layers of coil springs, one on top of the other. These cushions, you see, are filled with coil springs inside the upholstery. Now, if you'll arise I'll show you the other two sets of coil springs. (*Salesman removes seat cushions and takes hold of strap in center to lift coil-spring bed toward him*) . . . You see, I have removed the seat cushions and here we have a coil spring bed. This front half is just like that half in the rear, except that it is upholstered; and that is to protect the seat cushions. The point I want to emphasize is that while



you have a davenport and a bed in this piece of furniture, you never ask a guest to be seated on cushions used for sleeping. The seat cushions are over there (*pointing at them*) and the bed is right here. Then please look at the coil springs in this bed. Of course you are not a spring expert but if you know one I wish you would bring him in and check up what I'm going to tell you now. These coil springs are deeper than you'll find in any other type of Davenport Bed. That means that there is more resilience to them. Naturally a four-and-a-half inch spring can be depressed further than a three-and-a-half inch spring; that's just what the extra depth means. Then I want you to know that these coil springs are also heavier than the average coil spring in Davenport Beds. Costs a little more money, but after a few months you haven't got a lot of flattened-out springs that you can't use. So a little heavier wire is worth while. The third thing I want to call to your attention is the fact that these springs are individually tempered—electrically! That means

(Continued on page 45)

THE CORRECT CORRELATION ARCHITECTURAL AND

Chart prepared for The Seng Book by ROSS CRANE

Interiors of "One Period Style" are no longer popular. Greater interest and character are created by a judicious intermingling of two, three or more related types of furniture. But care must be exercised in the selection to get related types. A good example of this "Internationalism in Furnishings" is seen below in the association of the Late Georgian styles: Adam, Hepplewhite and Sheraton with Louis XVI, Duncan Phyfe and Directoire. All are similar in color of wood, size, and spirit of design.

PERIOD STYLE	ASSOCIATED STYLES	STYLE OF BUILDING	WALLS AND CEILINGS	FLOORS
Early English Tudor Jacobean Charles II	Italian Renaissance; Spanish Renaissance William & Mary Larger pieces of Queen Anne	Any English Type	Oak panels Rough plaster with oak trim Pargetry ceilings	Hardwood stained dark, may be planks or flooring Stone, Tiles
Anglo-Dutch Wm & Mary Queen Anne	Chippendale Early Georgian Louis XIV Smaller pieces of Jacobean such as gateleg table or Windsor chair	Any English Type	Papered Painted (in light tones) Hung with fabrics Paneled	Hardwood flooring Parquetry
Early Georgian Chippendale	Chippendale Early Georgian Louis XIV Smaller pieces of Jacobean such as gateleg table or Windsor chair	Any English Type	Paneled Painted Papered or Pargetry Chinese motifs	Hardwood flooring Parquetry
Late Georgian Adam Hepplewhite Sheraton	Chippendale (in Chinese manner) Louis XVI Duncan Phyfe Directoire	English Colonial	Plain plaster, Painted Papered Large wood panels painted Gesso ceilings	Hardwood flooring Parquetry
Louis XVI	All Late Georgian styles 1 or 2 pieces of Louis XV and Directoire	French	Large wood panels, painted and decorated Wall paper in Chinese motifs	Hardwood flooring Parquetry
Spanish Renaissance	Italian Renaissance Early English Louis XIV	Spanish	Rough plaster Painted Ceilings, same or beamed	Hardwood Tiles Linoleum in tile pattern
Early Colonial 1620-1700	All Early English styles William & Mary Queen Anne wing chair	Colonial Dutch Colonial	Oak panels Rough plaster with oak trim Pargetry ceilings	Hardwood flooring or planks Linoleum in jaspe pattern
Late Colonial 1700-1800	Late Georgian Chippendale Queen Anne Duncan Phyfe French Provincial	Colonial or "No-Period" type	Smooth plaster Painted Wall paper, scenic and Chinese designs Paneling Ceiling, plaster	Dark hardwood flooring Linoleum in plain or jaspe patterns

OF FURNITURE WITH THE DECORATIVE TREATMENT

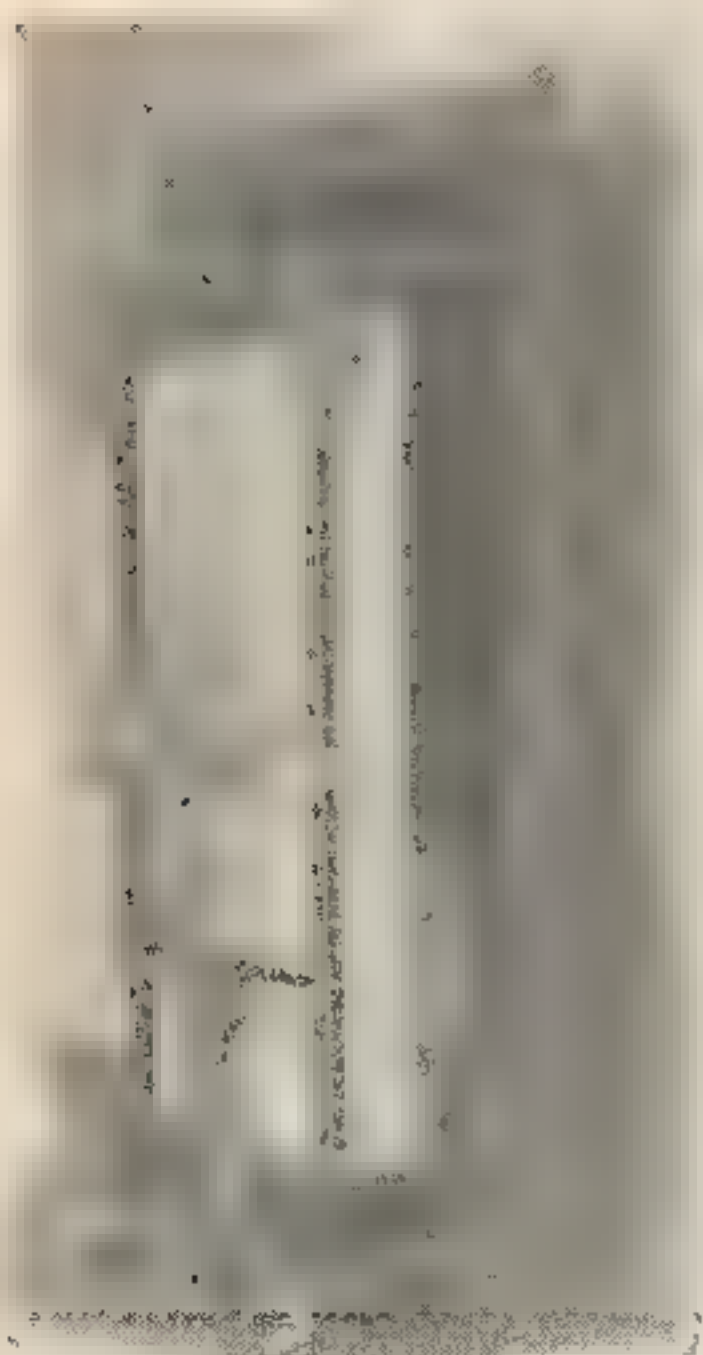
to aid furniture salesmen in advising customers

The architectural style of the house, the treatment of the walls, ceilings and floors; the selection of draperies, floor coverings and upholstery fabrics should all be designed to achieve a harmonious arrangement.

With regard to Colonial furniture styles; they, in general, repeated contemporary English styles. Linoleum floors of suitable designs may be used in most interiors. The colors given under draperies also apply to the colors in floor coverings and upholstery fabrics.

FLOOR COVERING	D R A P E R I E S			UPHOLSTERY FABRICS
	FABRIC	COLORS	DESIGN	
Oriental and large pattern Domestic Rugs Plain rug	Crewel embroideries, Hand blocked linen, Silk & worsted damask, Velvet, Brocade	Full bodied crimson, green and yellow	Large bold patterns, tree branch, fruits, flowers, oak leaf, animals, heraldic designs	Tapestry Leather Needlework Velvet Brocade
Oriental and large pattern Domestic Rugs Plain rug	Crewel embroideries, Hand blocked linen, Silk & worsted damask, Velvet, Brocade, India prints	Full bodied crimson, green and yellow	Large bold patterns: tree branch, fruits, flowers, oak leaf, animals, heraldic designs	Tapestry Leather Needlework Velvet Brocade
Plain or small patterned rugs or carpets Oriental rugs	Crewel embroideries, Hand blocked linen, Silk & worsted damask, Velvet, Brocade, India prints	Full bodied crimson, green and yellow	Jacobean motifs Also classic medallions and garlands	Tapestry Leather Needlework Velvet Brocade
Plain or small patterned rugs or carpets Oriental rugs	Brocades, Damask, Chintz, Toile de Jouy, Satin	Delicate subdued hues of rose, yellow, mauve, green and gray	Classic designs, small in scale garlands, urns, floral, animals, etc.	Damask, Brocade, Velour, Satin, Petit Point, Leather in all grades
Plain or small patterned rugs or carpets Oriental rugs	Silks, Satin, Damask, Taffeta, Muslins, Brocade, Toile de Jouy	Delicate powder blue, oyster white, pearl, rose, pale greens, mauve, yellow	Stripes sprinkled with ribbons, flowers, medallions, urns and other classic motifs	Petit Point, Satin Mores, Velours, Chintz, Damask, Brocade, Tapestry
Spanish or Oriental rugs	Velvet, Damask, Crewel work, India prints, Printed and emb. linen	Rich, vigorous colors; red, green and gold	Bold patterns in classic and heraldic designs, also arabesques	Leather Tapestry Velvet Linen Brocatelle
Braided or Hooked rugs	Crewel embroideries, Hand blocked linen, Silk & worsted damask, Velvet, Brocade	Full bodied crimson, green, and yellow	Large bold patterns, tree branch, fruits, flowers, oak leaf, animals, heraldic	Tapestry Leather Needlework Velvet Brocade
Hooked, braided, Oriental rugs Domestic rug or carpet, plain, two-toned or patterned	Toile de Jouy, Damask, Chintz, Organdy, Cretonne	All colors, but more subdued than in early period	Scenic Birds Animals Floral	Haircloth Monair Rep Linen Chintz Velours

SENG DUOFOLD CONCEALED BEDS



Duofold Roller Bed rolls easily through narrow doorway.

jamb of a closet with regulation size door; and the Recess Bed which, too, can be housed in a small closet with regulation size door.

The Recess Bed takes less than 3½ square feet of floor space when closed. The Roller Bed takes less than 5 square feet, closed, and can be housed in a closet with a door no wider than 2 feet.

All three types require a closet door no wider than 2 feet 8 inches, which is regulation size. These are important facts for customers who know that when they buy the Seng Duofold



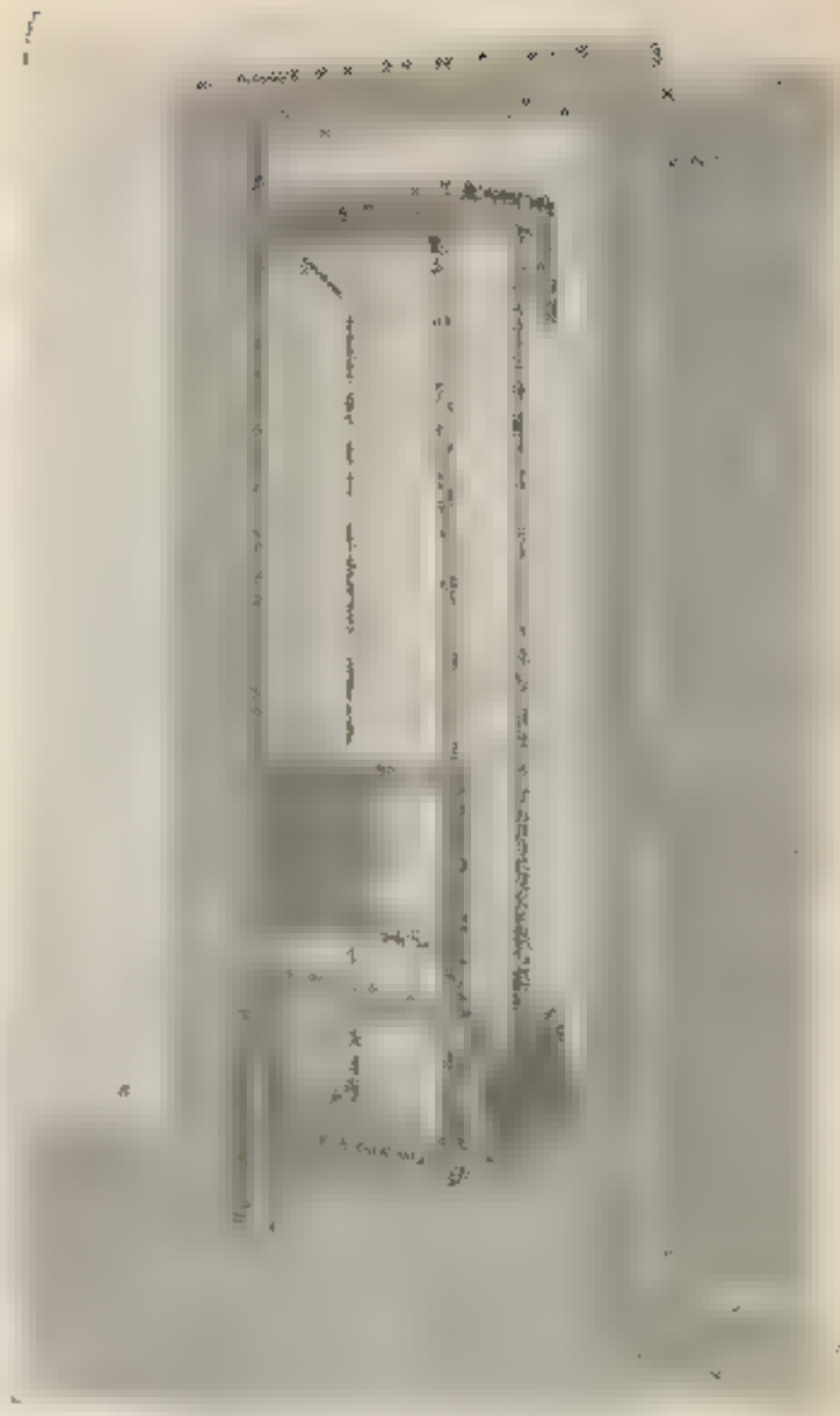
Bed in any type, they can use their present closet doors.

And this is one reason why people buy this bed more readily than they would a bed that required a large door, specially built.

The Seng Duofold Bed is what its name implies—a bed that folds over as shown in the illustration. While this feature saves the floor space, it does so without any sacrifice of comfort because the bedspring is the well known Seng Sagless Cable Fabric which offers maximum resiliency and folds over without ridge or break in the middle. The bedspring is smooth, springy, and comfortable.

A full size bed mattress is used on these beds. A 35 pound cotton felt mattress can be used, or a spring-filled mattress of about 55 pounds; this latter can be furnished made in two sections hinged, but without a center ridge of any kind.

People have been in the habit of thinking of concealed beds in connection with building or remodeling. And the result is that they have been going to contractors and builders for concealed beds. But now that the Seng Duofold Bed is to be had, and can be installed without the necessity of rebuilding or remodeling, there is no reason why people should not come to the furniture store and buy concealed beds as they buy any other beds.



*Pivot Bed swings on
hamb through doorway
of regular width.*

Leading stores that have tried it are succeeding in highly satisfactory measure. People in small homes are ready for this opportunity, waiting only for enterprising merchants to present it. The business is waiting for development in many towns where merchants have not awakened to the possibilities. There

The Davenport Bed is a bed of the highest quality, made of the finest materials, and is the only bed of its kind in the world. It is the only bed that can be folded up and put away in a closet, and it is the only bed that can be folded up and put away in a closet, and it is the only bed that can be folded up and put away in a closet.



handle. The principle on which it operates is the same one which has successfully served for many years in the Davenport Bed. For that reason the merchant may sell the Duofold Bed, and the customer may buy it, with absolute assurance of satisfaction.

Recess Bed comes into room through regulation doorway.

A Leading Merchant Says

I have seen many beds, but none so good as the Davenport Bed. It is the only bed that can be folded up and put away in a closet, and it is the only bed that can be folded up and put away in a closet, and it is the only bed that can be folded up and put away in a closet.

And that means decorative value.

The Davenport Bed is a bed of the highest quality, made of the finest materials, and is the only bed of its kind in the world. It is the only bed that can be folded up and put away in a closet, and it is the only bed that can be folded up and put away in a closet, and it is the only bed that can be folded up and put away in a closet.

Co., 1450 Dayton St., Chicago.

SELLING POINTS

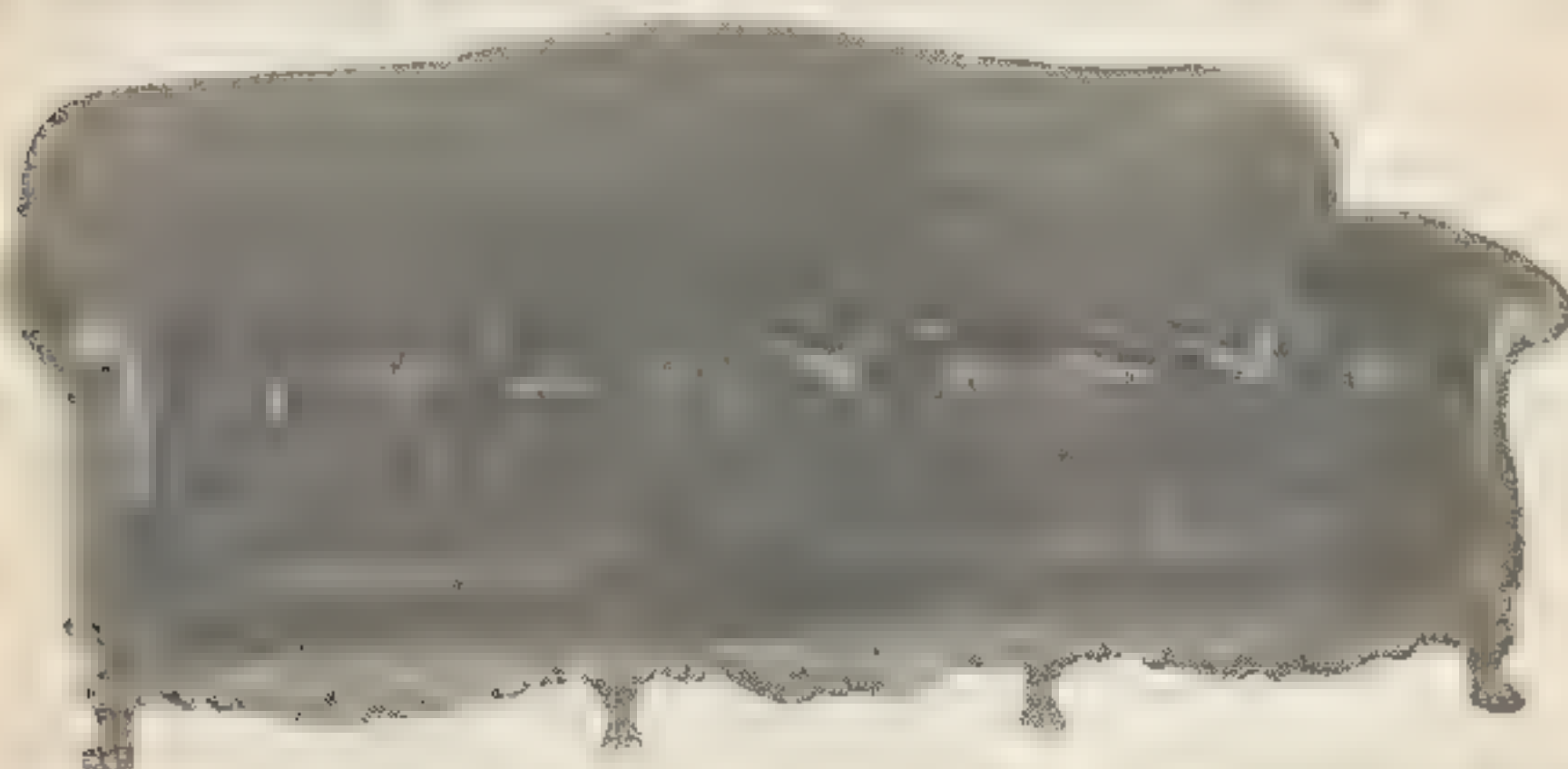
(Continued from page 39)

that they won't lose their original shape, and your bed therefore will always be resilient—equally resilient everywhere, instead of sagging in spots—and you'll have just as good an investment after a year has passed as you have when it is new. Notice that each of the springs is cross-tied here (*pointing at them*) with helicals instead of with wire, which means a softer sleeping surface. This construction is found only in the finest bedsprings and gives each coil independent action. It may be that a lot of these things sound technical and uninteresting to you, but they mean everything when it comes to knowing just what you're being offered. I could tell you that this is the Seng Super-Coil Bed and that it is the best bed made, which it is, because most of the things I pointed out to you aren't found in any other coil-spring Davenport Bed. But somebody else might tell you the same thing about an inferior bed and if you believed it and bought, you'd know better in about six months, but then it would be too late. I'm trying to have you see just what this fine Seng Super-Coil Bed means in the way of money's worth. It's not the cheapest you can buy, but you'll not have to buy another one soon—and that's something no other make of coil spring Davenport Bed can safely promise you. Now before I close this bed up again, I want to call two things to your attention. One is the fact that you can use a thicker pad on this bed than on any other coil spring Davenport Bed, and the other is the reason why this is so. (*Lifts bed by strap and proceeds to close it.*) When the bed is closed, there is a space five inches high between each section of bedspring. Think of that! Five inches! That's more space than you'll find in any other type of coil spring Davenport Bed, and that's why you can use a thicker pad, giving greater comfort.

***Coil Spring Davenport Bed With
Revolving Seat***

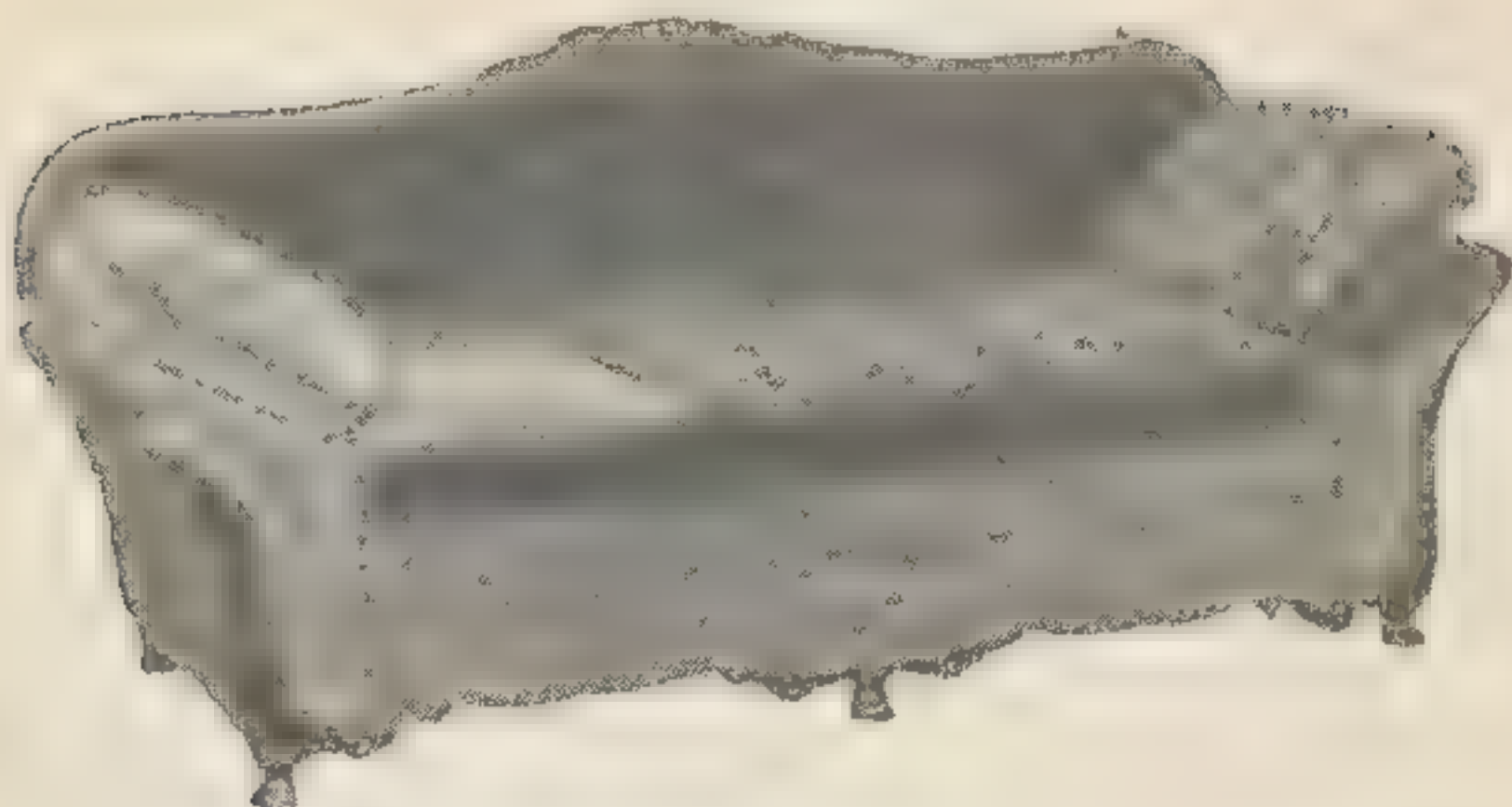
This Davenport Bed is unique; there's nothing else like it. A fine looking davenport to begin with—of good design and workmanship and appropriate for the finest of living rooms. It's very comfortable . . . just take a seat in it . . . you're sitting on three sets of coil springs, one on top of the other; that's why it is so comfortable. And the springs you sit on when the davenport bed is closed are an altogether different unit than those slept upon. Now if you'll permit me, I'll open this up and show you why it is so unique. (*As customer arises, salesman removes seat cushions and reaches under the center of the front, lifting the seat to revolve it . . . it turns toward the back of the davenport.*) Now the seat is completely out of the way; the cushions are over there (*pointing at them*), and you are absolutely certain that you shall never have to ask a guest to sleep

on cushions used for sitting. See how easily the bed revolves—just try it yourself. Now I shall unfold the bed *(undoing the hook at the center back, salesman slowly unfolds the bed toward him)* and show you the two additional sets of coil springs which make such a resilient seat. These same coil springs make a resilient bedspring. They're deeper coils than the usual Davenport Bed has, each coil is individually tempered by electricity according to the

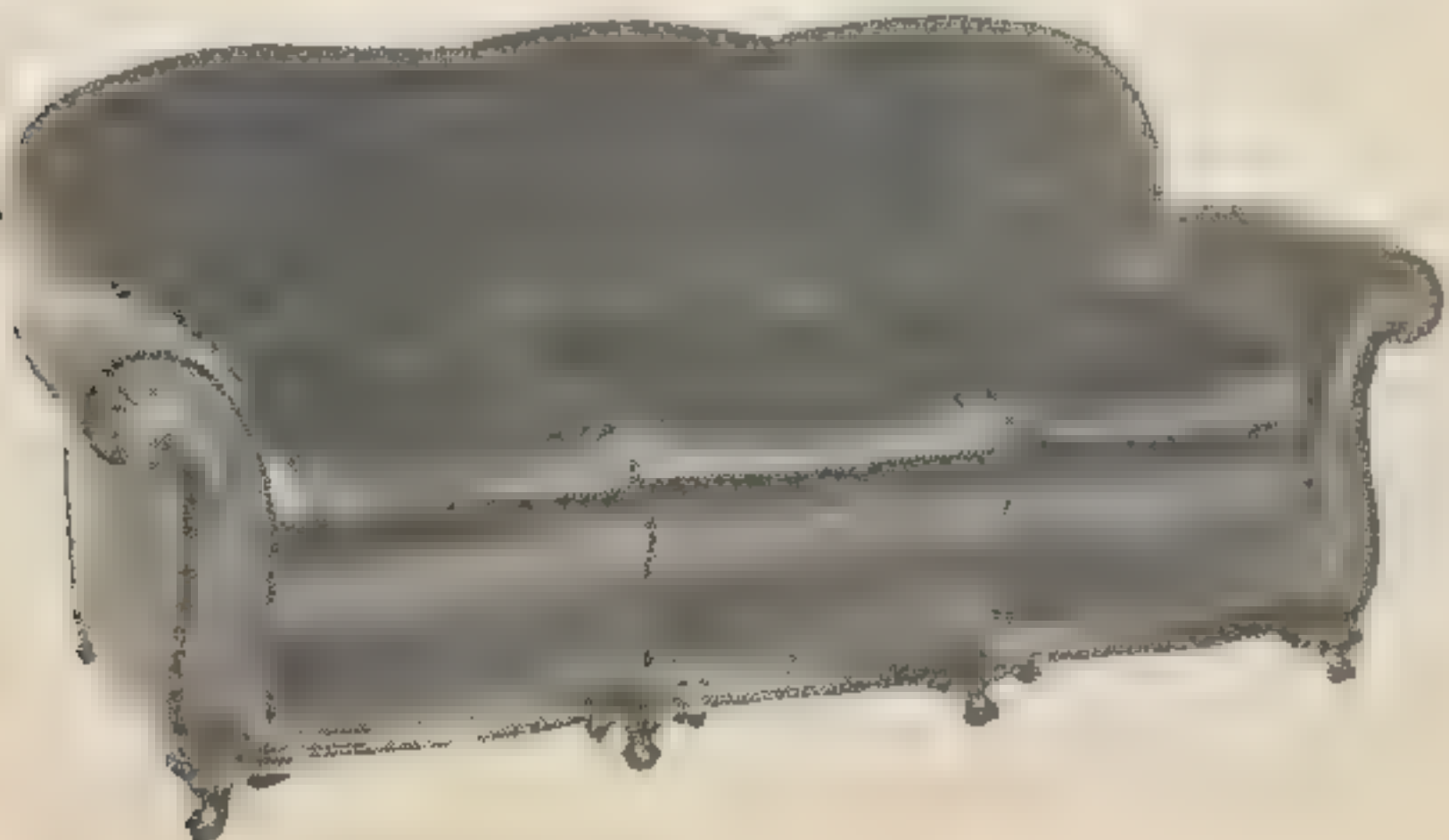


Seng standards to give each coil equal resiliency. The reason for this is to make sure that the bed doesn't develop sagging spots later on. This is important to you because the new bed may be fine, but six months from now it may be quite different. We give you the assurance in advance that you won't have a flattened out bedspring on your hands in a few months' time. You may see lots of coil spring Davenport Beds, and some may look as good as this to you. But please be sure of this wherever you decide to buy; that there is one coil spring which is individually tempered and helical-tied like this is, and that is the Seng Super-Coil. In other springs you may get lighter weight wire, heat-treated but not tempered, and without question a coil spring not as deep as this is by fully one inch. Those are all things that go to make a good Davenport Bed, not one that is just good enough. And in addition, I can assure you that you won't have to buy soon again. The bed is large enough for two persons, and folds within it a good sized mattress, sheets, and light weight blankets. The mattress can be removed for sunning and airing, which, you will agree, is a very important factor. Now I'll show you how easy it is to convert this to a davenport again for daytime use. *(Salesman folds up bed and hooks it, then pushes down at front to revolve the seat toward him.)* Now you see the seat is revolving into place. The construction is so well balanced that just a slight effort on your part is all it takes to convert the bed back to a davenport. Do you see how easily the seat comes back to its original position? A small child can operate it without difficulty. *(He catches it and lets it down gently, then replaces seat cushions)* . . . and there you are.

SELLING POINTS

**Four-Foot-Six-Inch Davenport Bed**

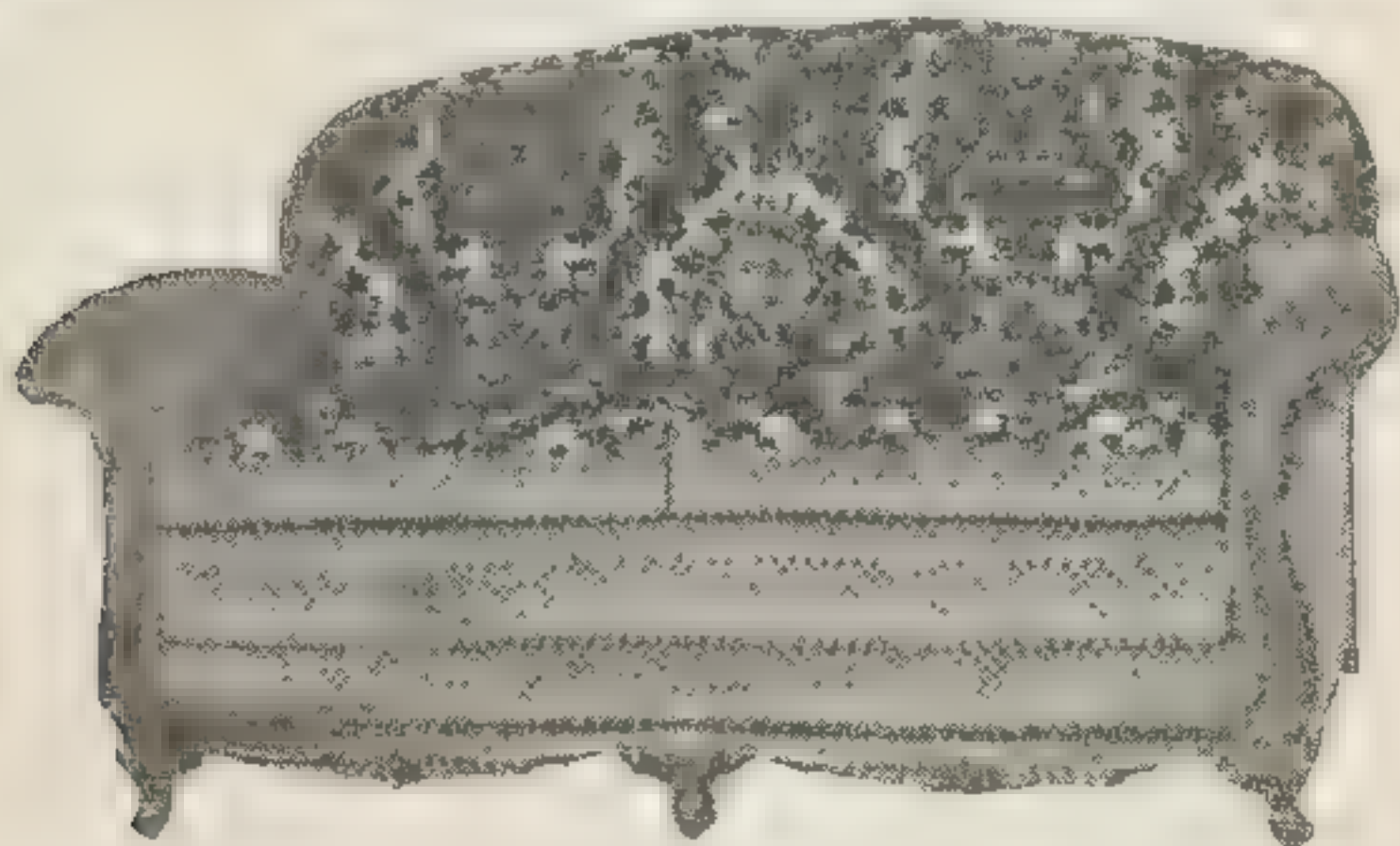
This is what we call the Bungalow or Apartment Size Davenport Bed. It's really full length you see, a tall man or woman can lounge on it with perfect comfort. Let me show you . . . *(as customer arises, salesman lies down on the davenport stretching full length, with head well up on one arm. Then, arising)* . . . And the seat is ample for three. Just take a seat in the middle cushion *(as the customer does so, salesman sits down beside her to demonstrate abundance of seating space. Then arising)* . . . And withal, this davenport has inside it a full size bed . . . *(Lifting off the seat cushions, raise the back, and opening it up by holding at the center)* . . . Here is the bed. Full width, four and a half feet, just like any ordinary bed and 6 feet by 6 inches more sleeping surface than in any other davenport bed; a bedspring of Seng Sagless Cable Fabric, the most resilient made; and on it, you use a full 45 pound mattress, just as you do in a bed. The spring is without a seam or break, you notice, and—just watch this *(standing on the spring with both feet)*—



it holds my weight in this spot without sagging anywhere else. (*Stepping to the floor again*) . . . this headboard serves as the rest for pillows; no chance for the mattress to slip or slide. And the mattress folds right up in it when the bed is closed up in the morning. (*Closing the bed gently, again holding it at the center*) . . . in just a moment you have your davenport again for daytime use and (*returning cushions to the seat*) there you are all ready, without a hint of the bed that's inside.

Four-Foot Davenport Bed

THIS is the love seat brought up-to-date—a smart little living-room piece with the added convenience of a bed inside it. Never suspect it, would you? Nobody ever does. The seat is comfortable for two, but three can sit on it in an emergency. Being a love seat, though,



it is plenty for two. See how well proportioned it is; the folks who make it have thought out the proportions carefully in order to get all the excellence possible into limited floor space. And it is well made, as a good piece of furniture ought to be. Now let me show you the bed inside. (*Remove cushions, raise the back, and open out the bed*) . . . Here you see is a bed of comfortable width for two people. It is just about as wide as any regular bed; the bedspring is the famous Seng Sagless Cable Fabric and there is nothing more resilient to be had in the way of a bedspring. No seams or breaks in it you see, it's smooth. And notice this (*salesman stands on the bedspring with both feet*) . . . it is depressed only where I stand, and it comes back quickly (*getting down to the floor again*). You can use a full bed mattress on this bed, a 35 pound size, not a pad. And you fold the mattress in it when you close up the bed in the morning. (*Closing the bed up again, lowering the back and replacing the cushions*) . . . now there is your love seat davenport again ready for daytime duty, with never a hint of the bed inside. When you stop and

(Continued on page 62)

How to Care for Furniture

OVERCOMING STICKY LEATHER: Wash it twice with gasoline and allow to dry. Mix an ounce each of lacquer and lacquer thinner, obtained at paint stores, and, if possible, spray on leather — otherwise spread on with camel's hair brush, being careful not to repeat strokes. Leave article in dust-proof room until thoroughly dry.

VARNISH TURNED WHITE: A varnished finish turned white by action of water or hot dishes can be restored by rubbing lightly with a piece of flannel dampened with spirits of camphor or essence of peppermint, followed, after a few moments, by the application of good furniture polish. Camphor and peppermint soften the varnish temporarily, so final rubbing must be postponed until it has dried.

WHITE SPOTS ON WAX FINISH: These usually result from scratches and may be removed by first sponging with turpentine and by applying a little fresh wax when the turpentine fumes have evaporated.

BRUISES ON FURNITURE: Wet the part with warm water, double a piece of brown paper five or six times, soak the paper in warm water and lay upon dent. Apply a warm (not hot) iron until the moisture has evaporated. If the bruises are not gone, repeat process. If the surface is not broken the dent will disappear.

REMOVING STAINS: *Grease stains* are removable in many cases by absorption. Place the fabric between two clean blotters and press with warm iron. If this fails, apply gasoline or chloroform. Allow them to soak in well, then place a blotter over stain and pass slightly heated iron several times over. Another method is to apply carbon tetrachloride with a sponge, rubbing with the nap of the goods until all trace of grease is gone. *Blood Stains* are removed by soaking the spot repeatedly with peroxide of hydrogen or with chloroform, working in open air. For thick goods use a paste of thick starch and tepid water. Spread this freely on fabric and remove when dry. On silk use strong borax water. (IMPORTANT: When, in the recipes that follow two items are named as removers, they must be applied separately, in the order named and not mixed. They apply to cotton, wool, linen or mixed fabrics, and not silks or other delicate goods. The cause of the stain is indicated by italic type, the removers by plain roman type.) *Fruit:* cold water — Javelle water. *Paint:* Carbon tetrachloride — Benzine. *Tar:* Benzine. *Machine Oil:* Carbon tetrachloride — Benzine. *Grass and Coffee:* Cold water — Javelle water. *Oil Varnish:* Carbon tetrachloride — Benzine. *Iodine:* Alcohol and 10% Potassium Iodide solution. *Ink:* 5% Acetic Acid (Vinegar) — 20% Oxalic Acid solution. *Iron Rust:* Hot water —

10% Oxalic Acid solution. *Candy:* Cold distilled water. *Medicine:* Dissolve with alcohol.

CARE OF LINOLEUM: Linoleum should be scrubbed with lukewarm water and soap containing no free alkali. Soaps that contain lye, soda, potash or any strong scouring soaps, abrasives or quick cleaning preparations will ruin the surface of linoleum. Linseed oil soap is highly recommended. A good way to preserve the surface of printed linoleum is to give it a coat of good varnish or white shellac. This also brightens the appearance and makes it easier to clean. The superiority of inlaid linoleum is that the colors run clear through and the patterns remain distinct as long as the linoleum lasts. But the life of the printed surface of ordinary linoleum is lengthened greatly by varnishing and proper washing.

To Prevent or Destroy Moths

The best way to prevent damage to upholstery by moths is to keep them out of it. Frequent, thorough brushing will remove or crush all larvae and eggs. The less accessible places should receive the closest attention; loose cushions should be removed and every seam, corner and "pocket" given brisk treatment.

If larvae have hatched and begun their destructive work, brush the article thoroughly and then spray the fabric liberally with a good insecticide, one of several available guaranteed not to harm fabric, wood or finish.

A surer way is by the use of Carbon Disulphid. This chemical when exposed to air forms a heavy inflammable vapor of great penetrative power and will kill all insects, their eggs and larvae. It can be secured at drug stores, 10 pounds being required for every 1,000 cubic feet in the room where fumigation is to be done. This room should be made air tight as possible and all danger of fire eliminated. While not so dangerous to man as hydrocyanic acid gas, disulphid is highly inflammable. If fumigation of one or two pieces is required a closet or small room will suffice. Arrange the furniture in U-shape, the open end at the door for quick exit after disulphid is opened and starts working. The Carbon Disulphid is poured into a large, shallow dish. It must be higher up than any of the furniture, as the gas formed by its evaporation is heavier than air and goes down. If treatment of many pieces is done, as in a store room, several dishes must be used, first, because of the larger amount of the chemical necessary, and, second, in order that all articles will be uniformly affected. After the disulphid is poured *leave the room at once*. Seal up every crack in the door and post a sign on it reading "POISON GAS — KEEP OUT." Leave it closed from 12 to 24 hours and then open all the windows *from the outside* to air room thoroughly before re-entering.

A Dictionary of Furniture Terms

Acanthus Leaf: Popular Greek decorative motif adapted from Acanthus plant. Found in almost all classic design, notably the capital of the Corinthian Column.



Arcade

Acorn Turning: A knob, pendant or foot shaped like an acorn. (Jacobean).

Adelphi (Greek, **brother**): Trade-mark of the four Brothers Adam.

Almery: A cupboard for doles of pensioners or family retainers.

Antefix: An ornament so arranged on a vase that junction with handle is concealed.

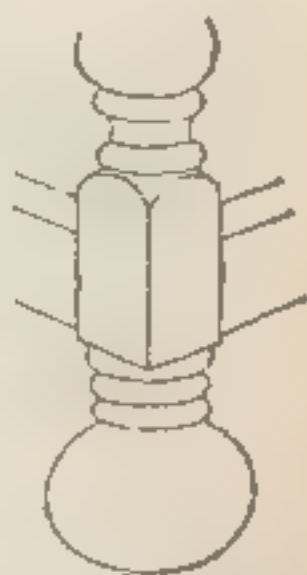
Anthemion: Conventionalized honeysuckle design; classic Greek decorative motif. (Any conventional flower or leaf design).

Apron: Strip of wood adjoining the base of cabinets, seats, table tops, etc., extending between tops of legs or bracket feet.

Arabesque: Decorative scroll work or other rather intricate ornament composed of foliage, leaves and fruits, or of fantastic animals and human figures. Arabesque won its highest triumph in the Loggia of the Vatican.

Arcade: A series of arches, with supporting columns of piers.

Armoire: A large cupboard for storing clothes.



Ball Foot

Astragal: A small convex beaded molding usually placed at the junction of a pair of doors to keep out dust.

Ball Foot: End of a turned leg, shaped round.

Baluster: A turned column, usually swelled and generally slender.

Banding: Inlay or marquetry which produces a contrast in color or grain with the surface it decorates.

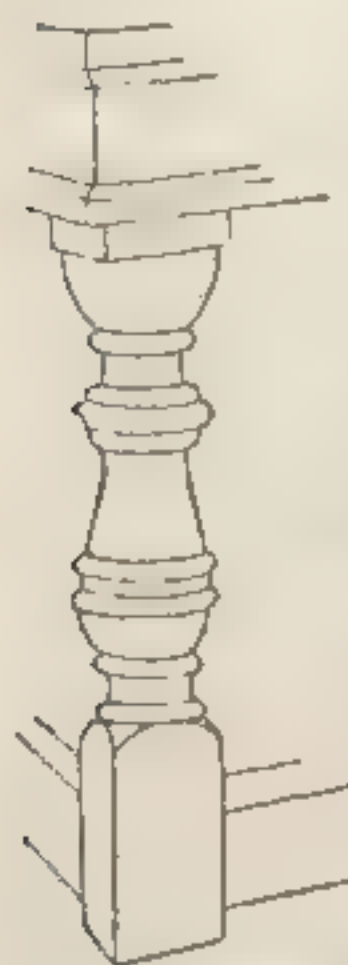
Baroque (Italian equivalent of French Rococo): Irregularly shaped and fantastic. Used as a general term to denote a style of furniture common in the early 18th Century.

Bead: A small molding of nearly semi-circular section.

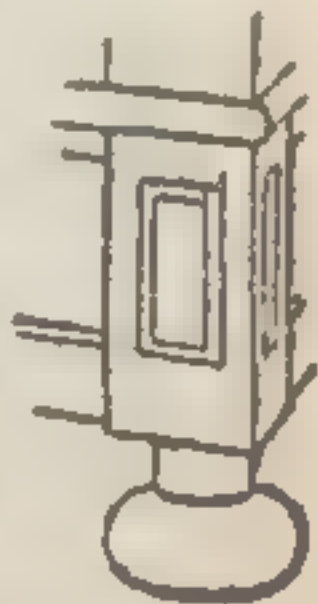
Bergere: Comfortable French arm chair with upholstered back and sides and squab cushion. Louis XIV and XV.

Block Foot: Square, vertical foot at base of straight, untapered leg.

Bombe (French): An outward swelling. Applied to commodes, bureaux, etc.



Baluster



Bun Foot

Boss: A circular or oval protuberance for surface ornament. (Also, to work in relief).



*Boulle
Front*

Boulle: Celebrated designer of Louis XIV period noted for his inlay of metals and tortoise shell. "Boulle-work" is a descriptive phrase.

Buffet: A small cupboard. The French definition of the word is "a small sideboard, a place for keeping dishes."

Bun Foot: A flattened ball or bun-shape with slender ankle above. (William & Mary).

Bureau: The French word (from Latin, *burras*, red) originally designated a red cloth covering for writing desks, later the desk itself. In America the name designates what is commonly called "dresser."

Butterfly Table: Small folding tables with splayed legs, generally turned, and with wing brackets to support leaves on either side. (Early American).

Cabriole: Type of leg which swells outward at the knee and inward at the ankle.

Canape (French): A sofa or divan, usually of Louis XV design.

Cantonniere: A bed hanging used in France from the middle of the 16th century outside the bed curtains to prevent draughts from penetrating at the corners.

Cartouche: An elliptical tablet or scroll containing the name of a king, queen or deity. Sculpture or back ornament in form of a scroll enrolled, used as field for inscriptions, etc.

Caryatid: The top member of a pedestal or leg, used as a support in the form of the human figure conventionalized.

Certosina: A variety of decoration, in which bone or ivory is inlaid into walnut, ebony or other dark woods.

Chaise Lounge (Long Chair): A double or couch chair, in fact a couch with a chair back at one end.

Channeling: Grooving.

Chesterfield: Applied to furniture, it denotes a day-report. Common term in England.

Chiffonier: A French word denoting a lady's work table, derived from *chiffons*, meaning rags. We glorify the word by applying it to a lady's fine wearing apparel and use "chiffonier" to designate the modern Highboy.

Colonnade: A range of columns connected by an entablature.

Cornucopia: The horn of plenty, symbolizing peace and plenty.

Court Cupboards: Originally small cupboards set on side tables, later combined in one piece.

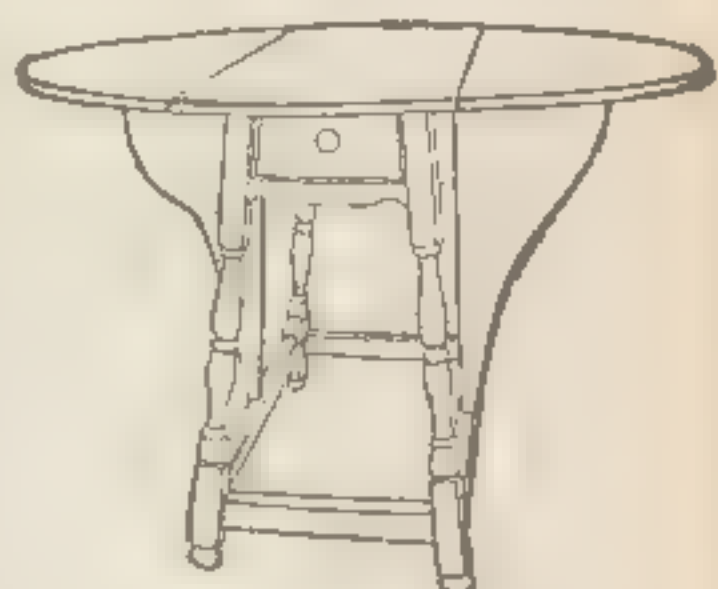


Bulbous Leg

Credence: Early Italian cabinet used for carving meats or displaying plates; forerunner of the sideboard.

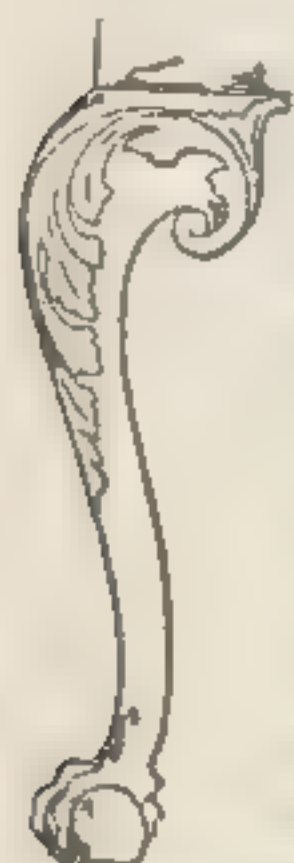
Cyma Curve: A curved molding with a reversed curve as its profile.

Davenport: An upholsterer in Boston named "Davenport" made such handsome and luxurious overstuffed couches that people began to speak of all such couches as "Davenport's" (note the apostrophe, indicating they meant Davenport's couches). Thus, the article came to be known as Davenport. According to the dictionary the word can (or, probably, did) stand for all small and ornamental boudoir writing desk.



Butterfly Table

Dentils: A classic decorative design consisting of rectangular blocks with spaces between.



Cabriole Leg

Diaper-Work: Surface-decoration consisting of a system of reticulations each of which contains an ornamental unit, as a flower or a leaf.

Dolphin: One of the heraldic fishes represented as either embowed, counter-embowed or extended. Symbolic of love, diligence and swiftness.

Dropped Seat: A concave seat, the middle and front of which are lower than the sides.

Dutch Foot: A simple pad used as the foot on cabriole legs. (Queen Anne).

Egg and Dart: A classic design consisting of alternating eggs and darts; used mostly in cornice mouldings.

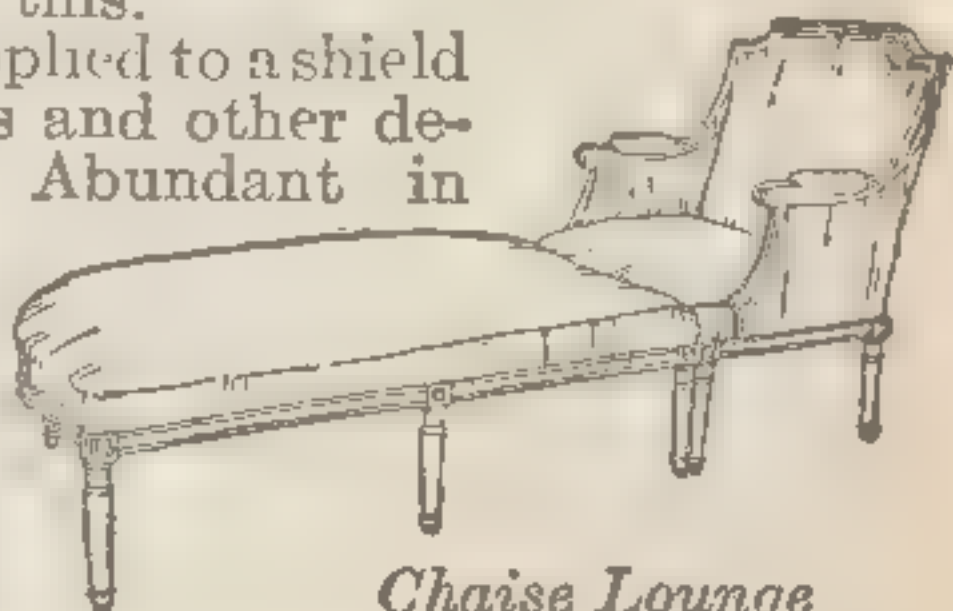
Encarpha: A festoon of fruit and flowers commonly used to decorate friezes and other flat spaces.

Escritoire: A writing desk containing, with other drawer compartments and pigeon holes, one or more secret ones. The English word "secretary" (secret) was derived from this.

Escutcheon: Name applied to a shield upon which coats of arms and other devices are emblazoned. Abundant in Gothic architecture.

Evolute: Recurrent wave motif for a band or frieze.

Farthingale Chair: An armless upholstered chair for ladies wearing enormous skirts of the early Stuart era.



Chaise Lounge

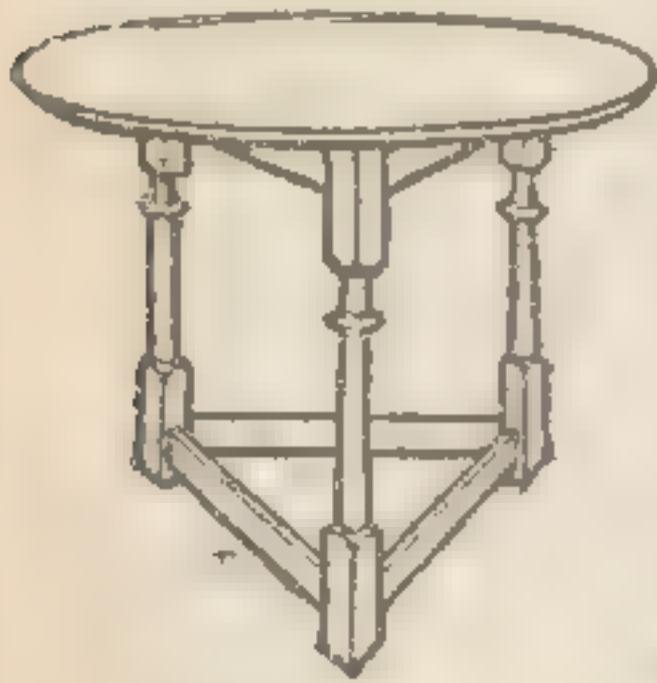
Fauteuil: (pronounced fo-ter-ya) A French arm chair, which, unlike the Bergere, has open spaces between the arms and seat.

Festoon: A garland or length of foliage, flowers or

branches entwined or bound together, usually hanging in a curve between two points. Festoons were employed by architects of the Renaissance.

Fiddle-Back: A chair splat shaped after the manner of the violin's contour.

Field Bed: A canopy type of bed.



Circular Table

Finial: A decorative finishing device for projecting uprights.

Flemish Scroll: A Baroque form with the curve broken by an angle.

Fluting: A grooving on any flat surface.

Fret: A kind of Greek ornament formed of bands or fillets variously combined; a piece of perforated ornamental work. Frets are in meander patterns, also crinellated, triangular and undulating.

Frieze: In architecture, the entablature between the architrave and cornice. The term is applied to the broad border which sometimes runs around the top of a room between the wallpaper and the cornice. The frieze may also be a design the length of which is much greater than its height.

Gadroon: A carved moulding of olive or ruffle form used in the edges of table tops and chairs.

Garland: An architectural ornament representing foliage, flowers or fruits plaited and tied together with ribbons.

Gateleg Table: A table where the folding leaf is upheld by a leg swinging out like a gate. A development of the Jacobean period, popular in Colonial America.

Geometric Panels: Forming or consisting of regular lines, curves and angles.

Gesso: A bas-relief decoration, made out of plaster, which, after hardening, is painted or gilded.

Glastonbury Chair: An X-framed ecclesiastical Gothic seat with sloping panelled back. Arms had a drooping curve in which a priest's vestments rested.

Gobelin: Name of a French tapestry and factory producing it. (Pronounced "Go-Blan").

Griffin: A chimerical beast employed in decoration in early Georgian designs.

Guilloche: An ornament formed by two or more intertwining bands or interlacing figure "S's," frequently enclosing rosettes or other details.

Highboy: A high chest of drawers, deriving its name from the French word *haute bois*, which in French means high or tall wood.

Hood: Shaped top on cabinet work.

Husks: A form of ornamentation using foliage or flowers in a pendant manner.

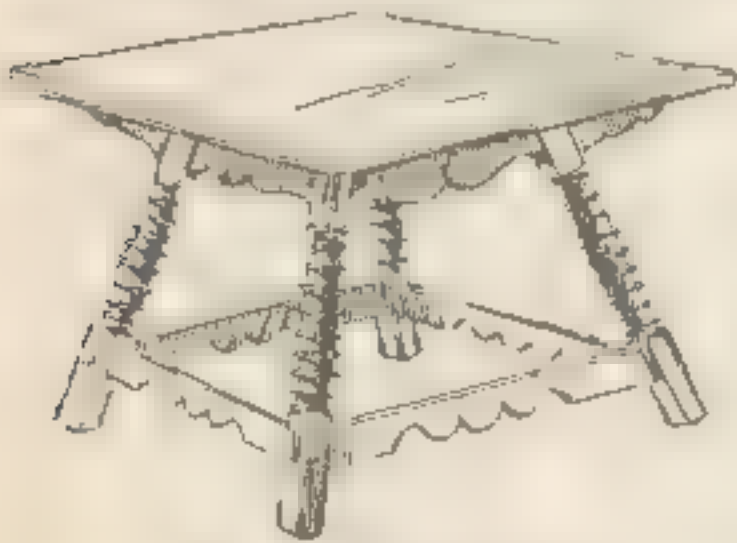


*Cyma
Curves*

Imbrications: Ornaments which take the form of fishes' scales or the segmented edge of tiles that overlap.

Intaglio: A design or illustration made by cutting into the surface of the material.

Intarsia: (See Marquetry).



Eastlake Table

Inverted Cup: A turning resembling a cup upside down. (William & Mary).

Knee: The upper part of the cabriole leg.

Ladder-Back: A chair-back wherein horizontal cross rails, used instead of a splat, give the effect of a ladder.

Linenfold Panel: A design for a panel consisting of a combination of straight moldings in the shape of folds of linen. A Gothic decoration in Tudor and Jacobean furniture.

Lotus: The conventionalized Egyptian water lily as found in classic ornamentation.

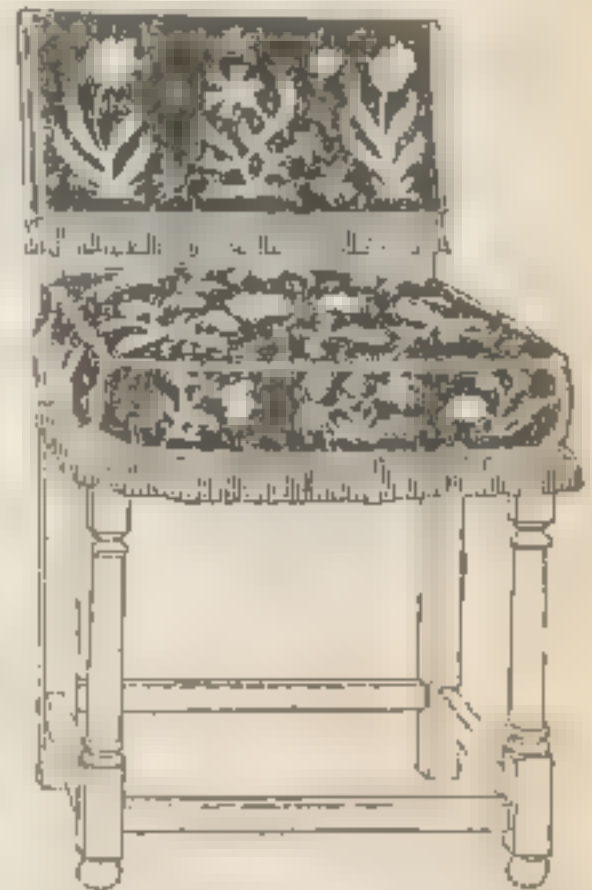
Lozenge: A diamond-shaped decorative panel.

Lunette: An ornament or mural decoration shaped like a half moon.

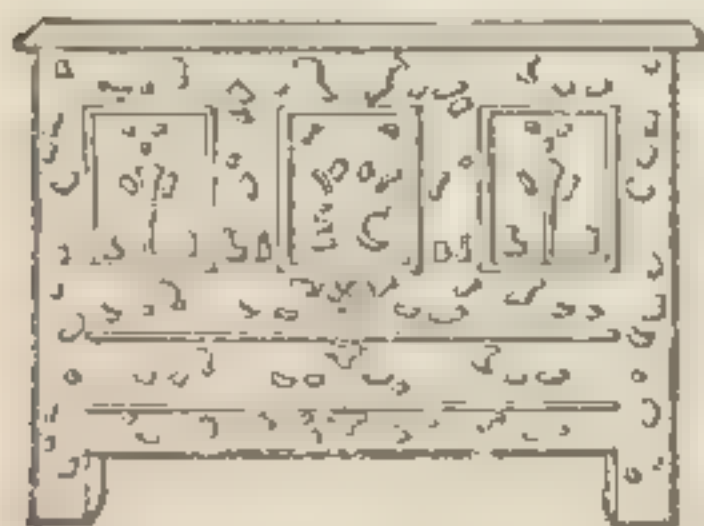
Marquetry: Inlay work. Decorations formed by patterns of woods, metals, ivory or tortoise shell sunk into the surfaces of furniture. (Italian term "Intarsia.")

Modillion: An enriched block or horizontal bracket used in series under a Corinthian or composite cornice, sometimes with less ornament under one of the Roman Ionic order.

Morris Chair: A large, easy chair with arms usually extending beyond the back and adjustable at various angles; named for its inventor, William Morris.



Parthungale Chair



Hadley Chest

Niello: The art of decorating metal plates by incising designs upon them and then filling the incised lines with a black alloy.

Ogee: A compounded curve, the directions of which are the opposite those of the Cyma Curve.

Ormolu: A metal resembling gold. Used as mounts on furniture.

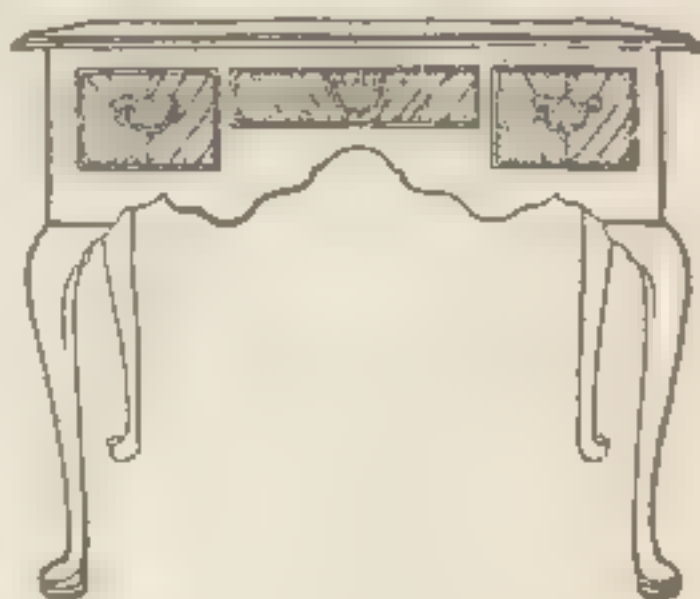
Ovolo: A continuous ornament in the form of an egg which generally decorates the molding called "quarter-round." Eggs are often separated from one another by pointed darts.

Palmette: A carved or painted ornament resembling a palm leaf; an Anthemion.

Paterna: A dish-like ornament often worked in bas-relief on a frieze. (Any one of various flat ornaments.)

Pediment: The space or structure above a cornice. The classic pediment, seen in the conventional Greek Temple, was triangular in shape. Found in tops of secretaries, grandfather's clocks, etc., usually as a "broken pediment."

Pembroke Table: A long, square-sided table with oval or square ends, the leaves at the side of which drop almost to the floor, named for Lady Pembroke, who ordered the first one (17th Century). Popular as a breakfast table.



Lowboy

Pendant: A hanging ornament.

Pie Crust Table: A table so named because the edge is finished off in a series of curves, as cooks are wont to crimp the edges of a pie.

Pier Table: One similar to a console table; used under a mirror.

Pilaster: Flat column superimposed on any plain surface to serve as a support for cornice, pediment, etc.

Prie-Dieu Chair: A high-backed chair with a narrow shelf, rail or pad upon which the user may rest his arms while kneeling in the seat.

Prince of Wales Feathers: Three decorative feathers shaped somewhat like the conventional fleur-de-lis. (Hepplewhite).



Morris Chair

"Pull-up Chair": A present day colloquial term for a small, light arm chair. Sometimes called "occasional chair."

Quatrefoil: An ornamental figure, foliation, perforation or panel divided by cusps, or featherings, into four foils, leaves or lobes.

Reeding: The reverse of fluting. A decoration consisting of parallel lines formed by beaded mountings projecting from the surface. (Sheraton, Adam and Duncan Phyffe).

Refectory Table: A long, narrow table originally used in dining rooms of religious orders. Later shortened in length and provided with under leaves to be pulled out.

Ribband-Back: A chair back with an entwined ribbon motif ornament.

Rim Top Table: A table having a rim along the edges to keep dishes from sliding off.



Ogee

Rinceau: A classic ornamental device composed of intertwining stalks of acanthus or other foliage. (Adam).

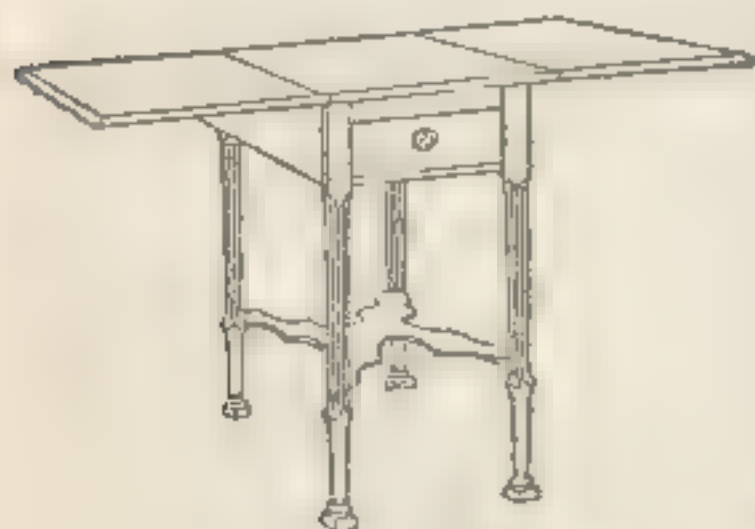
Rococo: A style of decoration distinguished by a profusion of meaningless but often delicately executed ornament in imitation of rockwork, shells, foliage and scrolls massed together.

Romayne: Ornamentation featured by human heads on medallions. (Tudor).

Rosette: An ornament resembling the rose. A painted or sculptured architectural ornament with parts circularly arranged, as rows of leaves in a circle around a bud or a conventional full-blown rose.

Saltire: A straight X-shaped stretcher.

Seigneurial Chair: An imposing high-backed seat for the master; the lower part frequently constituted a locker.



Pembroke Table

Serpentine Front: Front of a commode, desk or bureau shaped in a waving curve.

Settee: A long 17th century seat or bench, generally of wood and ornately carved, with a high back (often with arms) that would accommodate several at once. To keep out drafts the back originally extended to the floor.

Skirt: See Apron.

Spindle: A slender turned baluster.

Spinnet Desk: A writing desk designed after a small musical instrument of the Colonial Period. When the instrument gave out the keyboard was removed and the cabinet used as a writing desk, for which the recessed space, formerly housing the keys, happily adapted it.

Spiral Turning: Twisted like the strands of a rope.

Splat: The central member of a chair back.

Spoon Back: A chair back which is spooned or shaped (sloping back and rounded) to fit the contour of the human body. (Queen Anne).



Pie Crust Table

Squab: A loose cushion.

Strap-Work: Ornament which consists of a narrow band in convolutions similar to what a leather strap thrown at hazard would form.

Stretcher: Underbracing of chairs, tables, etc.

Swag: A festoon of flowers, fruit or draperies.

Tabourette: A stool or small seat, usually without arms or back, used as a stand.



Roundabout Chair

Tester: Top frame work of a high post canopy bed.

Trefoil: A three-lobed or three-cusped ornamentation. It may be in the form of a clover-leaf, with acute cusps or with reverse curves.

Tudor Rose: A decorative motif compounded of the White Rose (emblem of the House of York) and the Red Rose (emblem of the House of Lancaster.)

Volute: A spiral scroll-like ornament characteristic of Ionic and Corinthian capitals. (A scroll.)

Wainscot Chair: Elizabethan oak chair the back of which is paneled like the wainscoting of a wall. The name is a contraction of the low Danish, *wagenscot*, the best kind of oak, well grained and without knots. The chairs of this name are massive, ornately carved with strap work, scrolls, etc.



Tilt Top Table

To move furniture quickly and easily



*One man
and the*

**SENG
FURNITURE
DOLLY**

THE sooner "sold" furniture goes out, the sooner collections begin. The quicker windows are changed the more profitable for the store. Both cases call for moving furniture. No need to wait for an "extra" man to help. With the Seng Furniture Dolly one man can do it. No waiting. Angle steel, weighs 15 lbs., but holds 500. Felt covered top to protect furniture. Large, smooth-acting casters roll easily. (Cheaper to be with it than without it. Made and patented) by The Seng Company, 1450 Dayton St., Chicago, Ill.



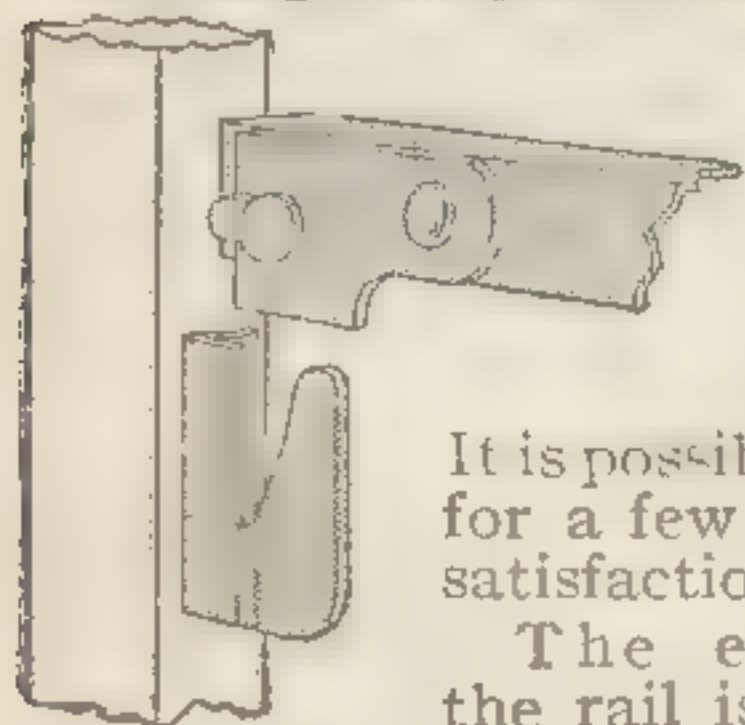
\$8.50
pair

\$4.25
each



Improved Corner Locks and Metal Side Rails for Steel or Wood Beds

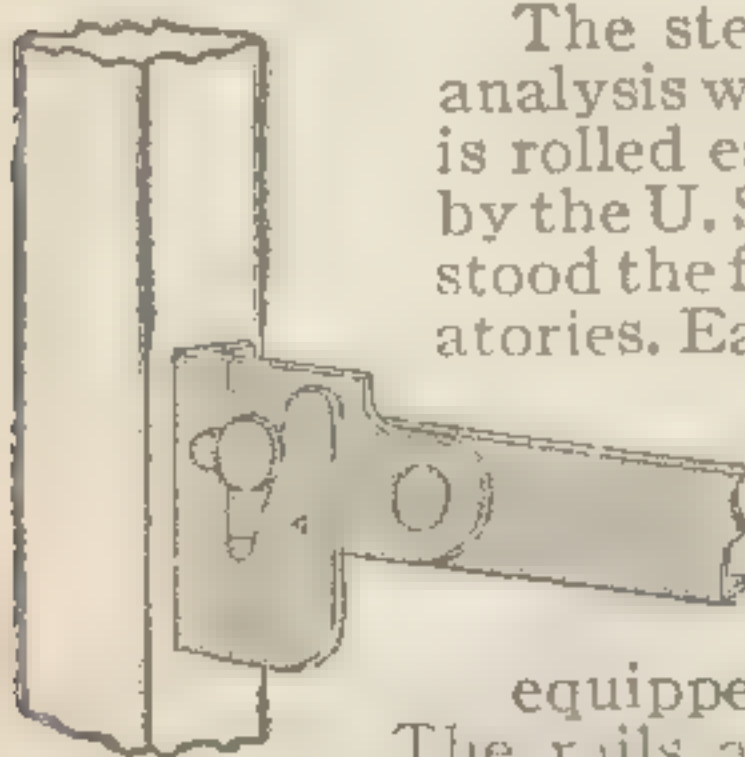
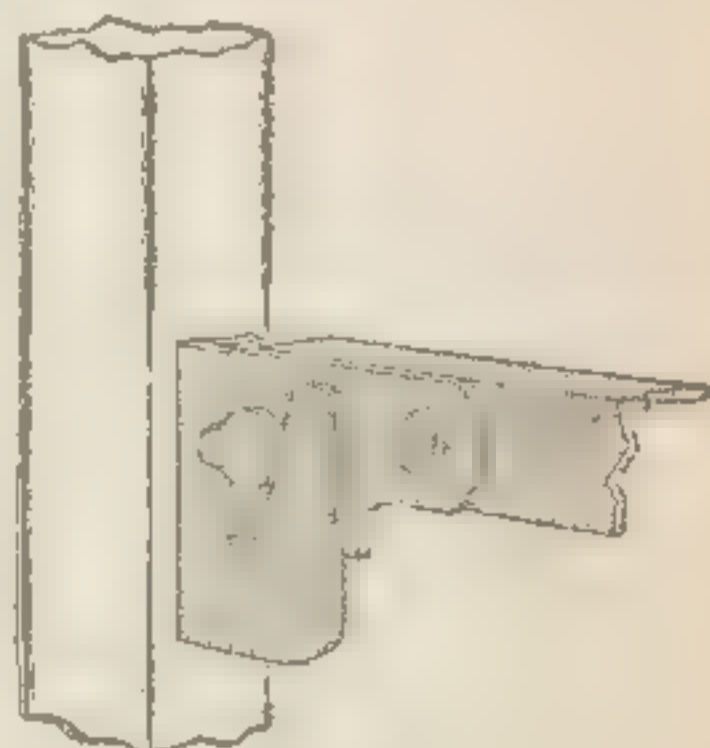
The Columbia Corner Lock has been developed by The Seng Company, which has had years of experience



in making corner locks for beds, and it has all the features most desired in this important bed fixture. The corner lock is the vital point of the bed. If it does not function properly, dissatisfaction is felt with the entire bed.

It is possible to get cheaper corner locks, but for a few cents more, greater and lasting satisfaction is assured.

The end of the rail is easily engaged in the lock or hook which, being made of steel, is like a strong spring. When the rail is pressed down the lock grips it like a vise. Continued use will not spread the lock. The hook returns to its original position when the rail is removed so that it is always engaged at the same point.



The steel used in the hook is a special analysis which has great tensile strength. It is rolled especially for The Seng Company by the U. S. Steel Corporation and has withstood the following test made in their laboratories. Each lock took a load of 1600 pounds

before the hook commenced to yield and it took a load of 3000 pounds before giving away completely. Multiply by four and you have the strength of a bed

equipped with Columbia Corner Locks.

The rails are reversible and may be used with the flat surface either up or down. This permits a wider latitude in the selection of springs. This construction can also be used on wood beds. The Seng Company, 1450 Dayton Street, Chicago, will be glad to supply the names of manufacturers using this improved type of equipment.

To save floor space, show wood beds set up with SENG 190 Display Rails. \$9.00 doz. pairs. Order direct: The Seng Co., 1450 Dayton St., Chicago, Ill.



*The Seng Semi-Automatic
Reclining Chair*



New Types of Easy Chairs in Popular Demand

The easy chair is coming back! Perhaps the radio is responsible for it, or perhaps it is just the cycle of demand moving around. Nevertheless, men of today are proving that they like living room comfort no less than their fathers did.

Of course it is a modern type of chair—entirely unlike the old Morris chair or other similar types in which utility was the only feature, entirely crowding out good style. Today's easy chair is good looking, and its mechanism although simple, is entirely out of sight.

Three types of easy chair are shown here: Two of them feature the reclining back and the third has a cushioned leg rest as part of the chair, entirely out of sight when not in use.



*The Seng Full-Automatic
Reclining Chair*



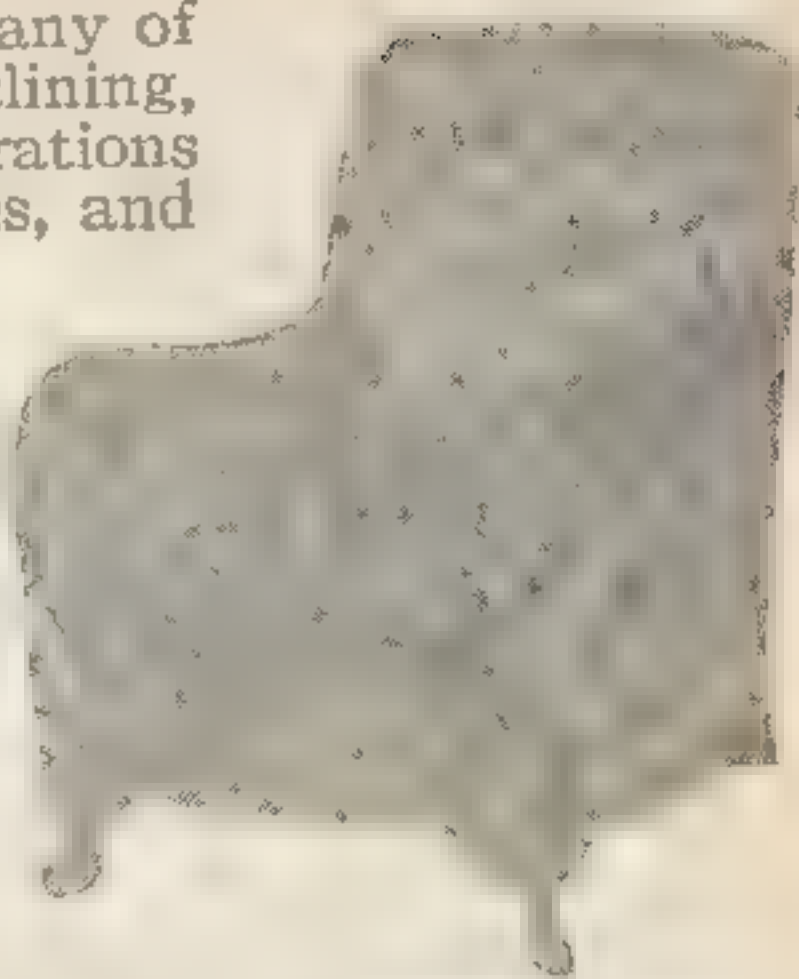
The first is equipped with the Seng Semi-Automatic Reclining device in which the back can be set at any of three stages: normal, semi-reclining, and full reclining. The illustrations show the first and third stages, and there is one stage in between. The back can be set at any stage merely by taking hold of the back and moving it to the stage desired. It locks in place, and remains there until changed. The device which holds it is simple, and is built into the chair so that it is both invisible and free from the possibility of getting out of order.

The second type is equipped with the Seng Full-Automatic Reclining device, and is also shown in normal and in full reclining positions. Adjustment of the back in this chair to the desired position is accomplished by merely pressing backward or releasing the back. It holds in any of several positions.

The third type of chair is altogether novel. It is the Seng Duo-Rest chair equipped with an entirely new patented device. It is made with a loose seat cushion which, when lifted out of the seat comes forward and rests in front of the chair on legs of its own, providing a cushioned leg rest. When in this position, the seat (without the cushion) is also soft upholstered, so that both seat and leg rest are yielding and comfortable.

The leg rest returns to its place as a seat cushion by simply lifting it back; it goes automatically into place. The mechanism is very simple, and entirely out of sight.

*The Seng
Duo-Rest*



SELLING POINTS

(Continued from page 48)

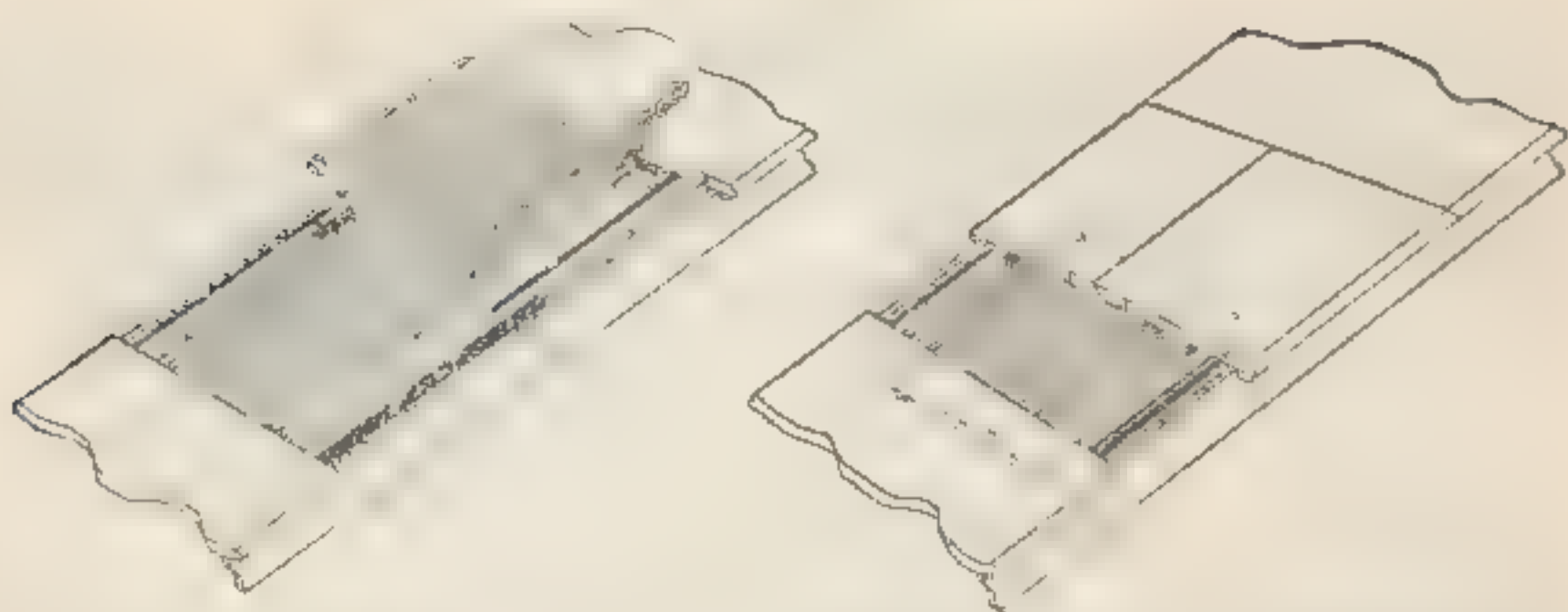
think how expensive floor space is to build or rent, you understand why some very nice people are adopting this little love seat for day and night, making double use of the living room space.

Dining Table Equipped With Seng Equalizing Slide and Two Folding Leaves

THIS table, excellently designed, and substantially constructed, has the finest extension device made—the Seng Equalizing Slide (*opening the table gently*) which works smoothly as you notice, and folding leaves which you see there, underneath the table top. You can use one leaf or both, as you choose. First I'll show you both leaves opened, to give you an idea of how large it can be. (*Salesman brings both leaves up to the level of the table top, and unfolds them*) . . . then we close the table (*gently pushing the halves of the table top together*) and we're ready for a large company. Notice how neatly the leaves fit. They always will because they won't warp. You see they're always with the table and therefore always subject to the same atmospheric conditions as the table itself. Not like the old fashioned leaves that were kept in the attic, or a closet somewhere, where the temperature was different and the wood shrank or swelled or warped, and didn't fit. These fit. And being folded with the finished sides protected, the leaves are never marred as the old fashioned leaves often were. That means you can use lace on it and not be afraid to have the top seen. Now we'll see how it is used with only one leaf (*salesman opens table top and pulls leaves apart, folding one and returning*



SELLING POINTS



it under the table top). Now we'll close the table (*doing so*) with one leaf. Notice how it moves over the other leaf toward the center of the table. This means that if you use only one leaf it is always in the center of the table where it belongs. It doesn't matter which one of the leaves you use. They move with the table top, just as this one did, to the center of the table. And notice too, that it fits snugly. (*Opening up table again and returning the leaf added to its position under the table top*) . . . Now I want you to see why this slide works so smoothly. Old-fashioned table slides were made of wood entirely, one piece moving in one direction and the other in the opposite direction. The principle was good, but it meant that wood was moving against wood. And when the weather was a little damp, the wood swelled as wood will, and the slide stuck, because wet wood won't move against wet wood. In this slide that trouble has been eliminated by having the moving parts of the slide made of steel instead of wood. In that way, it always works, because there is no wood moving against wood. There (*pointing at the sides*) are the steel slides; the mechanical part is concealed so that it cannot get out of order. Now, as I push it, see how smoothly it operates. That means that on the rainiest day or in damp climate, you are never distressed with a table slide that won't work. That's the safeguard of this improved Seng slide and that is why so many of the best makers are using it. We adopted it because we want our customers to be rid of the troubles that old-fashioned slides always brought.

Dining Table With Seng Equalizing Slide and One Folding Leaf

IN addition to being an attractive table, this has a feature about it that I know you'll appreciate because it's a long step ahead of the average dining table. Let me show it to you. (*Gently pulling table top apart*) See how easily and smoothly the top opens. And here, under the top, is the leaf that you used to have to haul down from

SELLING POINTS

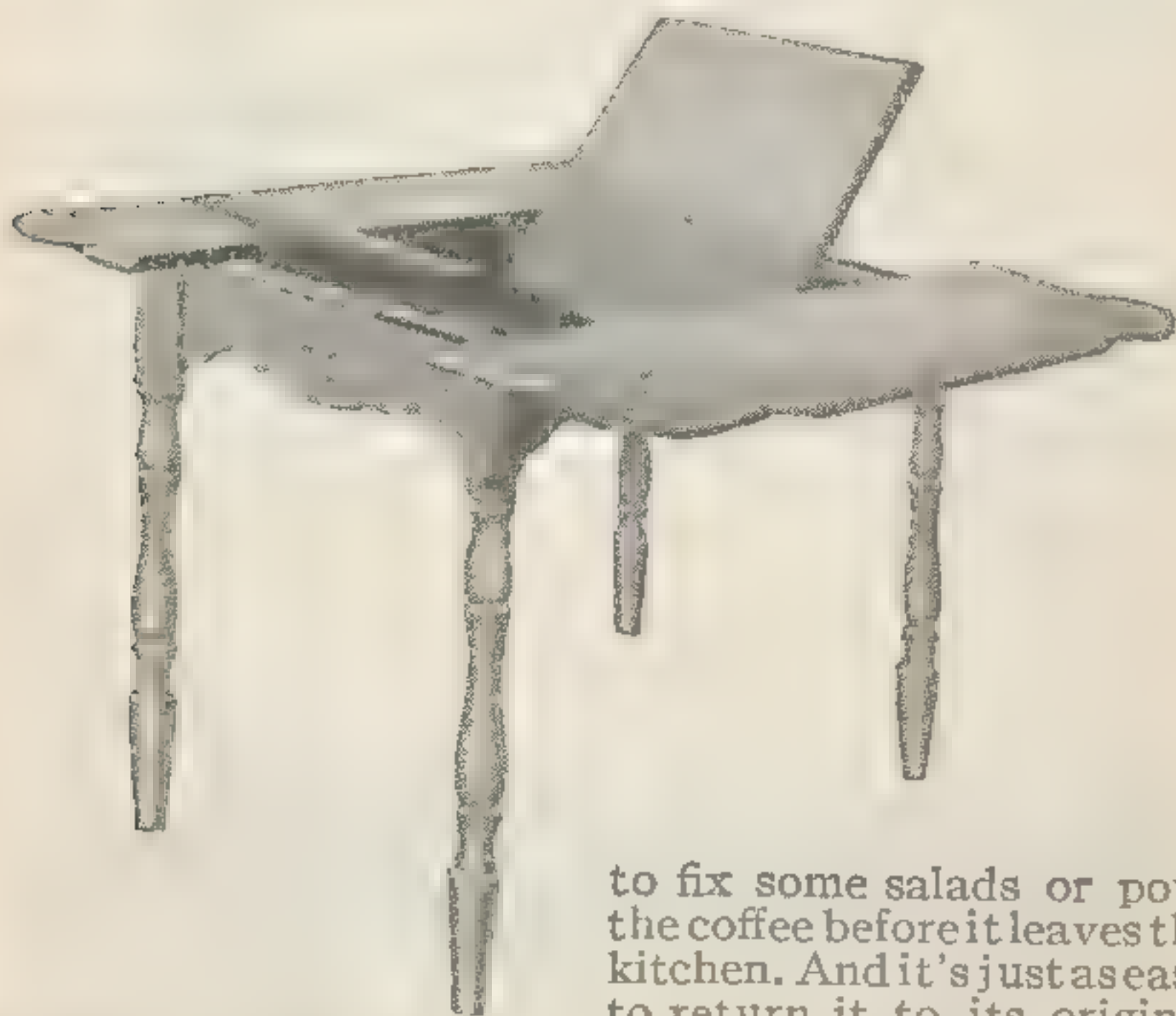


the attic or somewhere. You don't need to haul this. It's always with the table, right here, where you want it and when you want it. (*Lifting the leaf into position*) See how easily it comes into position. (*Unfolding the leaf*) and here it is in place (*gently pushing halves of the table top together*) and now your table is ready. See how snugly it fits? No gap. Even all around. And it will stay that way. You see, this leaf is always where the table is, which means that it is always in the same temperature, subject to the same atmospheric conditions. If the wood in the table swells a little, due to moist air, the leaf swells with it, and they're alike. But when the table is in a warm dry dining room, and the leaf is in a cool, moist closet or attic, you have two different conditions, and the leaf doesn't always fit as it should. Then too, this leaf folds over, the finished surface of each half is protected when not in use. That isn't true of the old type of leaf. This hinge on the folding leaf, you notice, brings both halves together with a snug fit. This will always be so because the hinge is made that way. At the same time, this hinge keeps the halves apart when folded, so that one finished surface does not touch the other. I mentioned wood swelling before. Let me show you how this table slide protects the table from moisture in the air. (*Pull the table top apart again gently*) . . . Notice how smoothly it acts. This slide, you see, is part steel and part wood. The old types of slides were all wood, one piece of wood sliding against the other. When the air was moist, all the pieces of wood swelled, and the slide would stick. In this slide there is but one piece of wood, and that doesn't move. The steel moves in the wood, and no amount of moisture in the air will prevent the steel from moving in it because the steel doesn't swell. That's what we call the Seng Equalizing Slide, and it's on the best dining tables nowadays. All the good makers are using it because it does away with so much annoyance.

SELLING POINTS

Breakfast or Dinette Table With Seng Equalizing Slide and One Folding Leaf

HERE'S a breakfast table that is made with all the convenience of the dining table. It not only extends but it does so with the latest type of extension device: the Seng Equalizing Slide. (*Opening the table top gently*) . . . See how smoothly it operates. Look at it . . . steel slides that work in wood instead of wood pieces sliding against each other. That's why this slide doesn't stick, even when the weather is damp. Now watch the leaf come into place. There it is lying right under the table top. You simply move it up into position, (*bring up the leaf*) unfold it like this (*doing so*) and there it is ready to become part of the top. Then you push the table top together (*doing so*) like this, and you're all set. Think what a convenience this quick and easy extension is when you have company in the living room and you want



to fix some salads or pour the coffee before it leaves the kitchen. And it's just as easy to return it to its original size. Watch it (*pull table top apart and proceed to return the table to its normal state*). And there you are.

Living Room Table With Equalizing Slide and Folding Leaf

THIS living room table is designed along the modern lines of providing not only beauty but convenience along with it. When added table space is needed, for a luncheon or tea, you get it in a jiffy this way . . . (*Pull*

SELLING POINTS

top apart gently and slowly to show how easily it can be done)

. . . See how easily and how smoothly it works. That's due

to the new
Seng Equal-
izing Slide;
it never
sticks be-
cause it is
steel and
wood, work-
ing together
instead of
just wood

which swells and shrinks with changes in the weather. Then we just reach in here (*reaching for the folding leaf*), bring it up into place, unfold the leaf, and push the table top together again (*pushing the table top gently*) and the table is ready.

*Living Room Table With De Luxe
Extension Feature*

THIS living room table is impressive in appearance, isn't it? And you would never think that the table top



(Continued on page 70)

CHINESE RUG SYMBOLS

and their meaning

The designs woven into rugs from distant lands have a meaning and often a romance or philosophy back of them that makes the rugs increasingly interesting. The Chinese language is one of symbols and Chinese weavers have succeeded in writing romance, lore or philosophy into a rug as it is woven. Rug buyers find the stories woven into the rugs a matter of great interest, so much so in fact that the story often increases the desire to own the rug. For that reason we have assembled through the courtesy of O. W. Richardson & Co., some of the symbols used for decorative purposes in Chinese rugs, and herewith give their significance:



THE SWASTIKA signifies luck. It is one of the oldest and most respected symbols used in Chinese Art. When grouped as a continuous pattern it is known as the Wan-Tzu-pu-toa-tou, meaning endless luck.

THE THREE FRUITS are the Fragrant Fingers of Buddha. Buddhist influences have played a very interesting and important role in Chinese Art.



THE DRAGON ranks first among all the ornamentations. The most distinguished dragon is the five clawed, formerly reserved for the Imperial palaces. It is regarded as divine and held in high esteem to this day.

THE UMBRELLA is symbolic of protection. This is carried by the Mandarins as the insignia of their office.





THE SWORD of supernatural power is derived from Taoism. It is very often portrayed being carried by Lu-Tung-pin who was a distinguished Taoistic genius.

MOUNTAINS are very often shown in picture type rugs. It is a design derived from ancient traditions as mountain spirits are worshipped on the five highest mountains of China.



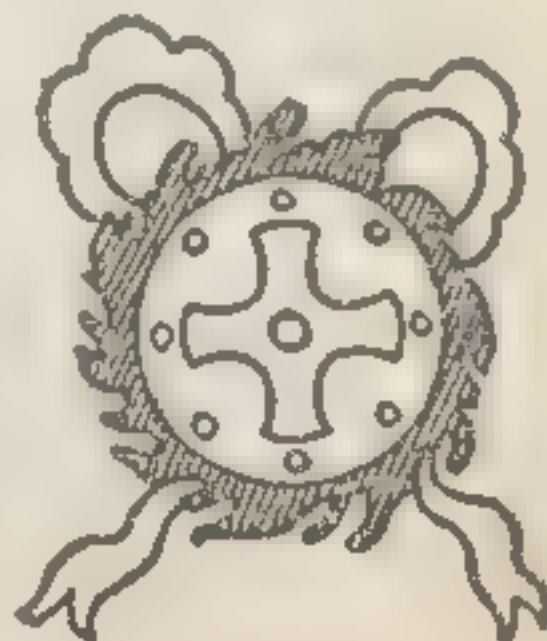
THE PHOENIX is a rare bird that signifies benevolence and goodness. Its appearance heralds good times and happy events.

THE CLOUD is a peculiar pattern, rarely seen outside of Asiatic countries. It is a favorite motif in Chinese Rugs. When employed with the heavenly Dragon it represents the force of nature.



THE LION is a fabulous animal of threatening aspect figuring as the defender of the law and protector of the sacred Buddhist buildings.

WHEEL OF LAW when turned by Buddha, a soul is supposed to pass from one phase of life into another. Buddhism embraces the theory of reincarnation.





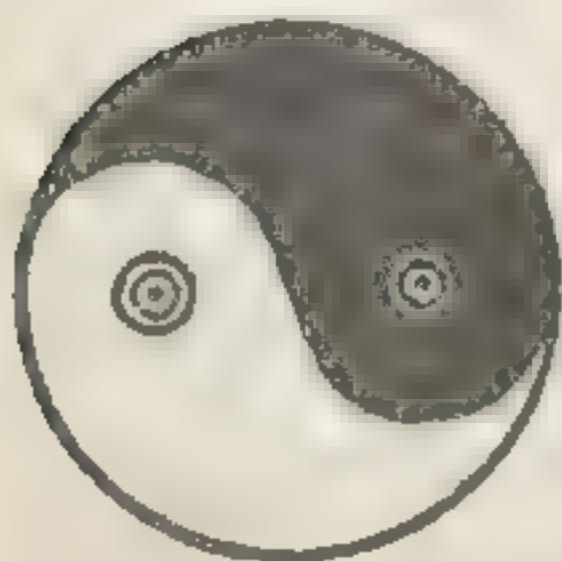
THE ARTEMISIA LEAF - comes from a collection of eight precious elements. Singularly it is a symbol of dignity.

THE SHOU a character signifying "Good Wishes of Longevity" is a celebrated symbol and can easily be traced back to the pre-historic times. It is one of the twelve ancient ornaments embroidered on the Imperial sacrificial robes.



THE BAT is a symbol of Happiness. A favorite ornament is that of five bats surrounding the Shou meaning the five great blessings: Happiness, Wealth, Virtue, Peace and Longevity.

THE SCEPTRE derived from ancient Chinese tradition is symbolic of the supreme deity of Heaven. The head of the sceptre represents a cloud and as a symbol it signifies: "May all wishes be fulfilled."



YIN AND YANG are the male and female elements of being. Yin is the dark, female reproductive element and the Yang the light, male procreative element. The theory of these cosmic dual forces is extremely old and it is to their interaction that the Chinese ascribe the existence of the entire universe.

SACRED URN in which are deposited the ashes of Buddhist priests. The ribbon or streamer depicted around this and other emblems is supposed to show the presence of the supernatural, similar to the halo as used by the Western religion.





THE KNOT OF DESTINY is symbolic of life unending or the hereafter, there being no end to this knot.

THE LOTUS FLOWER is the sacred emblem of Buddhism. Chosen because it flourishes even among the scum and slime of the rivers, oblivious to surroundings.

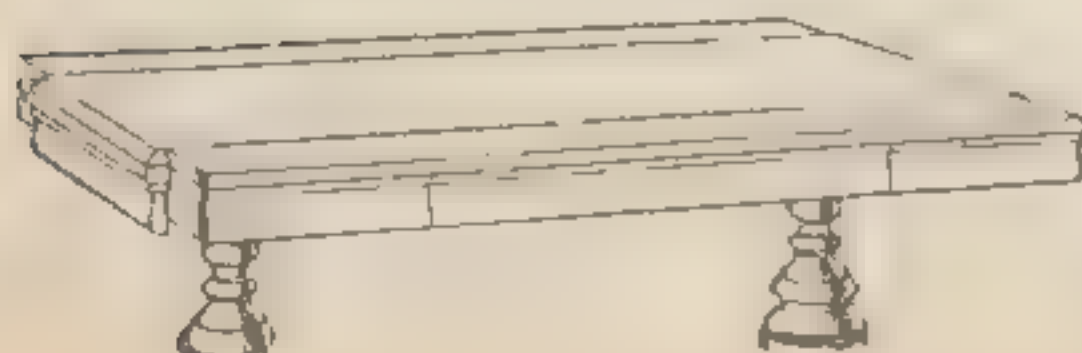
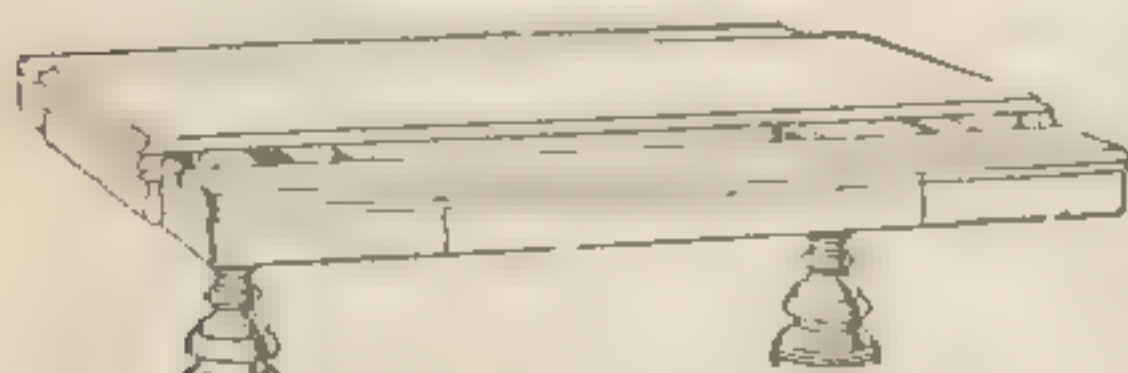


TWIN CARPS are symbolic of domestic felicity. The carp is held high in esteem because it is the food upon which thousands of Chinese live.

SELLING POINTS

(Continued from page 66)

can be extended. Let me show you how neatly. (*Salesman pulls the side smartly to the limit and then pushes back gently till extension is completed*). See how snugly the extension leaves hug the rim. A nice smooth top almost twice the width. Now I'll return it slowly so you can see what happens. Notice the top raises up gently as I open the table (*pulls top apart slowly to the limit*) . . .



sides slide under the top, (*pushes sides together smartly*) and the table is normal again. Here is a drawer in the side; the extension feature doesn't disturb that a bit. You can use it whether extended or not. This is what we call the Seng De Luxe Extension. (Continued on page 88)

Facts About Domestic Rugs

TERMS: *Warp*.—Threads running the long way of rug, between which the *West*, or *Woof* (Cross Threads), are woven. *Pile*.—Projecting fibres or tufts on surface of rug, the *Nap*. *Pile Weaving*.—In which there are two warps, one with the west forming the base and the other, formed into loops over wires, making the pile. In Brussels the wire is pulled out leaving the loop intact. In Wiltons, there is a knife at the end of each wire which cuts the yarn as the wire is drawn out, making each loop a tuft. The pile is closer on Wiltons than on Brussels, as thirteen wires are used to the inch, eight being customary on Brussels. *Tuft*.—A bunch of flexible things like hairs, united at the base. Fine Wiltons contain 18,000 tufts to the square foot. *Worsted*.—Selected wool yarn made from long fibres, combed parallel and twisted hard. Three pounds of raw wool provide one of worsted. *Jute*.—Fibre from inner bark of Jute plant, used as base for cheaper rugs. *Three-shot Weave*.—So-called because the shuttle carrying the west threads is shot back and forth three times for each row of tufts, making a firmer fabric than if carried across twice. Two or three-shot can be distinguished by bending back face of rug. In three-shot two threads (wests) are seen between rows of tufts; only one is visible in two-shot. *Chenille*.—A soft tufted or fluffy cord of cotton, wool, silk or worsted, made by weaving four warp threads about soft filling threads, afterward cut.

PILE-WOVEN RUGS: (Cut Pile): Wilton, Velvet, Axminster, Chenille. (Uncut or Loop Pile): Body Brussels, Tapestry. **FLAT WOVEN RUGS:** Linen, Ingrain, Rag, Fibre and Grass.

AXMINSTER (City in England): A rug of very long cut pile, providing a deep, soft surface. Originally hand tufted, a machine for introducing Chenille tufts was invented in 1839. With this machine many colors are possible, permitting reproduction of all-over oriental patterns. While the jute base is being woven the wool pile is injected *separately* and automatically from spools of colored yarn arranged on loom to form desired pattern. Simultaneously the Pile is mechanically secured between the jute and the loop cut. Even color is assured as the full amount of the different colors is dyed at once in the skein.

BODY BRUSSELS: This is a machine-made worsted rug having a base of linen or cotton and linen. The wool pattern is introduced by the Jacquard machine and the pile uncut, which mainly distinguishes Brussels from Wilton. Each yarn is a different color; the colors frequently show at back of fabric. (Tapestry and Velvet rugs show no back markings.) The loop pile is stiff and

wiry; it does not absorb dust or mat down like cut-pile rugs. It is not as soft and luxurious, however, and lacks the velvety richness obtained by shearing the pile. Brussels are particularly good in dining rooms, as crumbs are easily removed and chairs will not leave marks such as result from drawing the nap of Wiltons and Axminsters (cut-pile rugs) the wrong way.

WILTON: Because of its great range of patterns and colorings, rich texture and excellent wearing quality, the Wilton is our most popular domestic rug. The quality depends upon the grade of the wools used, but also on the number of wires to the inch in the loom, which regulate the number of tufts, the thickness and length of the pile and the weight of the yarn. There are more tufts to the inch than on Brussels and the pile is cut, or sheared. Domestic wools are too fine for serviceable rugs, so the best Wilton wools are imported from rocky Far East countries, where severe weather produces sturdy, rugged sheep with thick, wiry coats. The cheaper grades are made of woolen yarn while the better are of worsted and have a velvety sheen or gloss, when viewed against the nap, as they should be shown.

TAPESTRY: An imitation of Brussels, invented in England (1831), but not so heavy or durable, the pile being softer and of inferior material. The pile is actually woven into the backing, the yarn being looped up, with a linen filling, by wires, mechanically removed when looping is finished. The weft (woof) is supplied by a spindle instead of a shuttle, *the design being formed by stitches across the warp*. The pattern is *printed on the warp*; each length of yarn is subjected to a changing color scheme throughout its length. If the rug has a brown border, a blue background and a red floral design in the center, the ends of the yarn will be brown, then enough blue and then red. For the average Tapestry rug 432 lengths of yarn, printed differently, are so placed on loom as to bear proper relationship in weaving.

WILTON VELVET OR VELVET: Just as slitting the loops which form the Pile of a Brussels rug converts it into a Wilton, cutting the loops of Tapestry rugs produces "velvet" rugs. As Tapestry rugs are inferior to Brussels, so Velvets are to Wiltons.

THE CARE OF RUGS: *Wiltons and Axminsters.*—These should not be swept hard at first and NEVER against the Nap. Sheared when finished, a little light woof or loose wool will come out for a time. Long ends should be cut even with the surface of the rug and NEVER pulled out. Unequal crushing of surface will produce light and dark patches on any cut pile rug. *Brussels*—Loop fabrics should not be swept for two weeks after laying, i. e., until the pile adjusts itself. Loose threads should be cut off and not pulled out.

A DICTIONARY OF FABRICS

Used in Home Furnishing

It must be remembered that many fabrics are trademarked and the trade mark must not be confused with the name denoting the general character of the fabric. Only the general terms are here given; not the trade marks. (Published by courtesy of A. B. Caya, Canadian Sales Mgr., La France Textile Mills.)

Armure. Drapery fabric with designs woven on a rep foundation, or a figure weave. Plain, or mixed colors usually of cotton. Weave: Jacquard.

Artificial Leather. A substitute for leather made by coating a cotton fabric with nitro-cellulose preparation and embossing the surface to imitate leather.

Bedford Cord. Corded material first made in this country in New Bedford, hence the name.

Brocade. Originally heavy silk with elaborate pattern in silver and gold threads. Brocade has an embossed appearance, while damask has a flat effect. Weave: Jacquard.

Brocatelle. (*pr. brok-à-tell or brók-a-tell*). A variation of brocade with a higher relief or repousse effect with warp and filling yarns unequally twisted and an extra set of yarns for backing. Jacquard pattern stands out in raised or blistered effect.

Broché. (*pr. bro-shay*). French term for brocade.

Casement Cloth. Broad term which covers many drapery fabrics usually light, plain, neutral colors. Weaves are plain, twill, satin striped, small figure.

Celanese. Trade name for a kind of rayon made by the acetate process. See rayon.

Chintz. Originally any printed cotton fabric, the same as calico. Now a drapery fabric having small, gay figures. Some chintzes have a glazed surface. See glazed chintz.

Corduroy. Derived from the French Corde du Roi, meaning a King's cord. Kind of cotton velvet having ridges or cords in the pile. Made with an extra twist of mercerized yarns which float on the surface at intervals. Floats are cut, making tufts stand up in corded effect. Surface brushed and singed.

Crash. Term applied to several fabrics having coarse, uneven yarns and rough texture. Drapery fabric. Natural or colors. Jute may be combined with linen or cotton.

Crepe. General term covering many kinds of crinkled or uneven surfaced materials. Wool Crepe or Crepon. Rather wiry fabric. Weave: plain.

Crteonne. Printed drapery fabric of cotton or linen in all variety of weaves and finishes. May include chintz (only difference being size of patterns, which are smaller in chintz). Weave: plain or fancy.

Cut Pile. A fabric in which the loops formed in the process of weaving are cut, as in Wilton carpet; distinguished from uncut pile as in Brussels carpet.

Damask. Named for ancient city of Damascus where elaborate floral designs were woven in silk. Damask is flatter than brocade and is reversible. The pattern changes in color on the wrong side or, in table damask the contrast of warp and filling satin reveals the pattern. On the right side of linen damask the background is in warp face satin with the design in filling face satin. On the wrong side the figures are reversed.

Denim. From the French town of Nimes, "serges de Nimes." Heavy cotton twill made of coarse yarns. Denim is sold by weight. Drapery denim is finer and has softer finish than overall denim; usually yarn-dyed and woven in small geometric figure. Weave: twill or figure.

Embossing. Fabric pressed between engraved rollers with heat to give a raised effect, similar to embossed stationery. Washing or steaming removes the design. Embossed velvet or plush is done by weaving the pile high and shearing it to different levels or by pressing part of the pile flat.

Filling. Same as weft or woof. Yarn for the shuttle. Each crosswise yarn is called a "pick."

Frise. From the Latin "crispere (crispus, frise)" to curl. Pile fabric (usually mohair) of uncut loops. Designs may be produced by contrast of cut and uncut loops, by different colored yarns or by printing the surface.

Glazed Chintz. Both chintz and plain color fabrics are treated with paraffin and calendered. Used for curtains, lampshades, slip covers and upholstery. Better qualities may be washed like oilcloth.

Gobelins. Royal (hand made) tapestry works in Paris. Machine woven tapestry sometimes incorrectly called Gobelin.

Imitation Leather. In leather substitutes, cotton fabrics of "moleskin" weave form the base. This, after being dyed the color of the finished product, passes through a machine where one side (back) is picked or "napped" to make it downy and soft. The material then passes many times through a coating machine, and each time a very thin film of Pyroxylin is spread on the surface, where

it adheres firmly until a tenacious, tough and flexible coating is built up. Pyroxylin is nitrated or soluble cotton dissolved in various solvents—a kind of flexible, celluloid—kept soft by oil ingredients. It is impervious to water, dust or grease. After the surface of Pyroxylin is built up the fabric is embossed under heavy (hot) pressure to impart grain. If the textile base is thick and firm, imitation leather will wear well, although more easily punctured by sharp points than leather.

Jacquard. (*Fr. pr. zha-kar, English pr. jak-ard*). Damasks, tapestries, brocades and all cloths with elaborate figures requiring the Jacquard loom.

Kapok. Soft, light fibres from seed pod of a tree in East and West Indies. Called "silk floss." Uses: mattresses, pillows, life preservers.

Leather. Furniture leather is almost always made from a steer's hide. Steer hide averages a little less than $\frac{1}{4}$ inch thick, and is usually split five times for furniture leather, viz.: (1) Buffing, extremely thin, for purses and book covers; (2) Machine Buff, the most valuable furniture leather; (3) Main Split; (4) Second Split; and (5) Slab, not used on furniture. "Spanish" grades (from first and second split) are embossed for grain, after which black coat is given and rubbed from high spots. They are then grained with a cork armboard.

Matelasse. (*pr. mat-las-say*). French, meaning to cushion or pad, hence a quilted surface produced on the loom. A figured or brocaded cloth having a raised pattern as if quilted or wadded.

Mercerizing. Chemical process which renders cotton permanently more lustrous, stronger and more susceptible to dye. Named for its originator, John Mercer, an English calico printer.

Mohair. 1. Hair of the Angora goat, long and silky; when manufactured, called mohair. 2. Fabric, practically the same as brilliantine. Also called alpaca. 3. Pile fabric with back of cotton or wool and pile of mohair. Cut and uncut loops. Two-toned effects due to pile of one color, back of another. Embossed effect by different depths of pile or pressing. Printed patterns. Most durable and resilient of all pile fabrics. Weave: pile.

Moleskin. Heavy cotton, napped fabric used for foundation for some artificial leather and for lined sports coats.

Monk's Cloth. Rough canvaslike drapery material, made of heavy cotton yarns often containing some flax, jute, hemp. Wears well. Uses: hangings, couch covers, upholstering.

Moquette. Originally a French hand loom pile carpet. Modern power loom Moquette has deep pile. Resembles Axminster.

Nap. Not to be confused with pile. The downy or fuzzy appearance of cloth produced by raising the fibres to the surface as in outing flannel.

Needlepoint. Patterns known as "needlepoint" are hand worked with a needle, using wool or silk.

Pile. Fabric having a surface made of upright ends as in fur. Pile may be made of extra warp yarns as in velvets and plushes or of extra filling yarns as in velveteens and corduroys. Pile may be uncut as Brussels carpet. Warp pile may cause loops on both sides as in terry (Turkish toweling).

Plush. Cut or uncut pile fabric having a pile of greater depth than velvet; usually $\frac{1}{8}$ inch or more.

Poplin. Fine, cotton ribbed fabric, usually mercerized. Laundered and wears well unless weave is loose.

Print. General term for a printed cotton fabric.

Printed Linen Drapery Fabrics. Originally hand block printed, now mostly machine printed.

Ramie. (*pr. ram-me*). Fibre, similar to flax, obtained from stalk of a plant native to China.

Rayon. (*fr. ray of light*). Lustrous textile fibre made by converting cellulose (wood pulp or cotton linters) into a filament by means of a chemical and mechanical process. More lustrous and stiffer than silk; not so strong but less expensive; dyes readily.

Rep. (Repp). (Probably a corruption of the word "rib"). Closely resembles poplin. Rep has a heavier cord (filling yarn) and is a wider fabric used for hangings and upholstery. When a Jacquard figure is introduced on a rep background it is called armure. Weave: plain.

Sateen or Satine. Mercerized cotton fabric in satin weave, better grades resemble satin made of silk; true sateen has the filling on the surface.

Tapestry. Originally a hand woven fabric made with a bobbin worked from the wrong side on a warp stretched vertically or horizontally. A machine reproduction of tapestry is a yarn dyed, figured fabric composed of two sets of warp and filling yarns woven on a Jacquard loom.

Velour or Velours. (*Fr. pr. veloor*). General term for pile fabrics. With short pile.

Velvet. Broad and inclusive term which covers all warp pile fabrics except plush and terry. Weave: pile.

Velveteen. Fabric with short cotton pile made in imitation of silk velvet.

Warp. Set of yarns which run lengthwise of cloth.

Warp Print or Shadow Print. Silks, ribbons and cretonnes woven with plain filling on a printed warp which give a faint and shadowy design.

DAY BEDS THAT CONTAIN A REAL BED

MANY so-called "Day Beds" are not much more than sanitary couches. But this attractive piece of furniture has a comfortable upholstered seat for day time lounging and a separate bed which can be opened out for sleeping purposes. The bed springs are entirely separate from those in the upholstered seat, giving greater comfort to both, and the bed is far superior to the ordinary type in day beds.

When not in use, the bed is invisible and the construction is such that there is no hint of the presence of the bed. The Day Bed is an attractive piece of furniture suitable for the finest of homes.



To use the bed, the seat is revolved and the bed unfolded to a width of 48 inches. A mattress and other bedding are contained between the springs. This simple, practical construction is similar to that used on thousands of Davenport Beds and is giving much greater satisfaction than any other type used on Day Beds.

If you do not know where to get Day Beds of this type write to The Seng Company, 1450 Dayton Street, Chicago.



GUIDE TO HARMONIOUS

COLOR is the fashion! The day of drab, uninteresting interiors is gone. Therefore the salesman who has a knowledge of color and its use can be of real help to his clients in the selection of the proper colors in upholstery, draperies and other furnishings. The chart below is given as a handy reference guide. One should supplement this information by reading articles and books on the subject.

"B" means BLEND. Under "good" it indicates a harmonious combination of *related colors*.

	DARK BROWN	BROWN	TAN	CREAM	GREY	LAVENDER	PURPLE	HELIO-RED PURPL	WINE-OR-MAROON
LIGHT BLUE	BAD C	BAD C	GOOD C	GOOD C	GOOD B	GOOD B	BAD B	BAD B	BAD C
BLUE	GOOD C	GOOD C	GOOD C	GOOD C	GOOD B	GOOD B	GOOD B	GOOD B	BAD C
NAVY	GOOD C	GOOD C	GOOD C	GOOD C	GOOD B	GOOD B	GOOD B	GOOD C	GOOD C
MYRTLE GREEN	BAD C	BAD C	GOOD C	GOOD C	GOOD B	BAD B	GOOD B	GOOD C	BAD C
LIGHT GREEN	GOOD C	GOOD C	GOOD C	GOOD C	GOOD B	GOOD B	GOOD B	GOOD C	GOOD C
GREEN	GOOD C	GOOD C	GOOD C	GOOD C	GOOD B	GOOD B	GOOD B	GOOD C	GOOD C
OLIVE	GOOD B	GOOD B	GOOD B	GOOD C	BAD C	GOOD C	BAD C	BAD C	GOOD C
YELLOW	GOOD B	GOOD B	GOOD B	GOOD B	GOOD C	GOOD C	GOOD C	GOOD C	GOOD C
ORANGE	GOOD B	GOOD B	GOOD B	GOOD B	GOOD C	BAD C	GOOD C	GOOD C	BAD C
PINK	BAD C	BAD C	BAD C	GOOD B	GOOD C	GOOD B	GOOD B	GOOD B	GOOD B
RED	GOOD B	GOOD B	BAD C	GOOD C	GOOD C	BAD C	BAD B	GOOD B	GOOD B
WINE-OR-MAROON	GOOD B	GOOD B	GOOD C	GOOD C	GOOD C	BAD B	GOOD B	GOOD B	
HELIO-RED PURPL	GOOD B	GOOD B	GOOD C	GOOD C	GOOD B	BAD B	GOOD B		GOOD B
PURPLE	GOOD B	GOOD B	GOOD C	GOOD C	GOOD B	GOOD B		GOOD B	GOOD B
LAVENDER	GOOD B	GOOD B	GOOD C	GOOD C	GOOD B		GOOD B	BAD B	BAD B
GRAY	BAD B	BAD B	BAD B	GOOD B		GOOD B	GOOD B	GOOD B	GOOD C
CREAM	GOOD B	GOOD B	GOOD B		GOOD B	GOOD C	GOOD C	GOOD C	GOOD C
TAN	GOOD B	GOOD B		GOOD B	BAD B	GOOD C	GOOD C	GOOD C	GOOD C
BROWN	GOOD B		GOOD B	GOOD B	BAD B	GOOD B	GOOD B	GOOD B	GOOD B
DARK BROWN		GOOD B	GOOD B	GOOD B	BAD B	GOOD B	GOOD B	GOOD B	GOOD B

COLOR COMBINATIONS

"C" if under "good," indicates a harmonious combination of contrasting colors.

NOTE.—When three colors are used to obtain a contrast, a more pleasing effect will result if two of these are blends and a third is a contrast than if three contrasting colors are used. Three blends, though, may be combined. In these harmonies the best effect is obtained if one color dominates, the second is less prominent and the third is subordinate to the other two.

RED	PINK	ORANGE	YELLOW	OLIVE	GREEN	LIGHT GREEN	MYRTLE GREEN	NAVY	BLUE	LIGHT BLUE
BAD C	GOOD C	BAD C	BAD C	GOOD C	BAD B	GOOD B	GOOD B	GOOD B	GOOD B	
BAD C	BAD C	GOOD C	GOOD C	GOOD C	GOOD B	GOOD B	BAD B	GOOD B		GOOD B
GOOD C	BAD C	GOOD C	GOOD C	BAD C	GOOD B	GOOD B	GOOD B		GOOD B	GOOD B
GOOD C	BAD C	BAD C	GOOD C	BAD B	GOOD B	GOOD B		GOOD B	BAD B	GOOD B
GOOD C	GOOD C	GOOD C	GOOD B	GOOD B	GOOD B		GOOD B	GOOD B	GOOD B	GOOD B
GOOD C	GOOD C	GOOD C	GOOD B	GOOD B		GOOD B	GOOD B	GOOD B	GOOD B	BAD B
GOOD C	GOOD C	GOOD B	GOOD B		GOOD B	GOOD B	BAD B	BAD C	GOOD C	GOOD C
GOOD C	BAD C	GOOD B		GOOD B	GOOD B	GOOD B	GOOD B	GOOD C	GOOD C	BAD C
GOOD B	BAD C		GOOD B	GOOD B	GOOD C	GOOD C	BAD C	GOOD C	GOOD C	BAD C
GOOD B		BAD C	BAD C	GOOD C	GOOD C	GOOD C	BAD C	BAD C	BAD C	GOOD C
	GOOD B	GOOD B	GOOD C	GOOD C	GOOD C	GOOD C	GOOD C	GOOD C	BAD C	BAD C
GOOD B	GOOD B	BAD C	GOOD C	GOOD C	GOOD C	GOOD C	BAD C	GOOD C	BAD C	BAD C
GOOD B	GOOD B	GOOD C	GOOD C	BAD C	GOOD C	GOOD C	GOOD C	GOOD C	GOOD B	BAD B
BAD B	GOOD B	GOOD C	GOOD C	BAD C	GOOD C	GOOD C	GOOD B	GOOD B	GOOD B	BAD B
BAD C	GOOD B	BAD C	GOOD C	GOOD C	GOOD B	GOOD B	BAD B	GOOD B	GOOD B	GOOD B
GOOD C	GOOD C	GOOD C	GOOD C	BAD C	GOOD B	GOOD B	GOOD B	GOOD B	GOOD B	GOOD B
GOOD C	GOOD B	GOOD B	GOOD B	GOOD C	GOOD C	GOOD C	GOOD C	GOOD C	GOOD C	GOOD C
BAD C	BAD C	GOOD B	GOOD B	GOOD B	GOOD C	GOOD C	GOOD C	GOOD C	GOOD C	GOOD C
GOOD B	BAD C	GOOD B	GOOD B	GOOD B	GOOD C	GOOD C	BAD C	GOOD C	GOOD C	BAD C
GOOD B	BAD C	GOOD B	GOOD B	GOOD B	GOOD C	GOOD C	BAD C	GOOD C	GOOD C	BAD C

WOOD STRUCTURE

KNOWLEDGE of wood structure is not only helpful in distinguishing the different varieties but an entrancing study, particularly for those interested in furniture. The grain is determined by elements in the wood known as "pores" and "rays," particularly by their size and arrangement. The "pores" are tubes which during the life of a tree bear moisture from the roots upward. On a piece of finished lumber they appear as grooves, irregular in their course, which is broken at intervals by the "rays." These "rays" are called "pith" or "medullary" rays, and they run from the bark toward the pith (center), consequently horizontally to the tree and at right angles to the pores, in thin layers.

Woods are divided into two classifications as follows:

POROUS Woods: The hardwoods—Oak, Walnut, Mahogany, Gum, Maple, Birch and Beech.

NON-POROUS Woods: The soft woods—Pine, Fir, Spruce, Cedar, etc.

The furniture hardwoods, it will be seen, are all porous, but are subdivided according to the arrangement of the pores into two varieties, viz.:

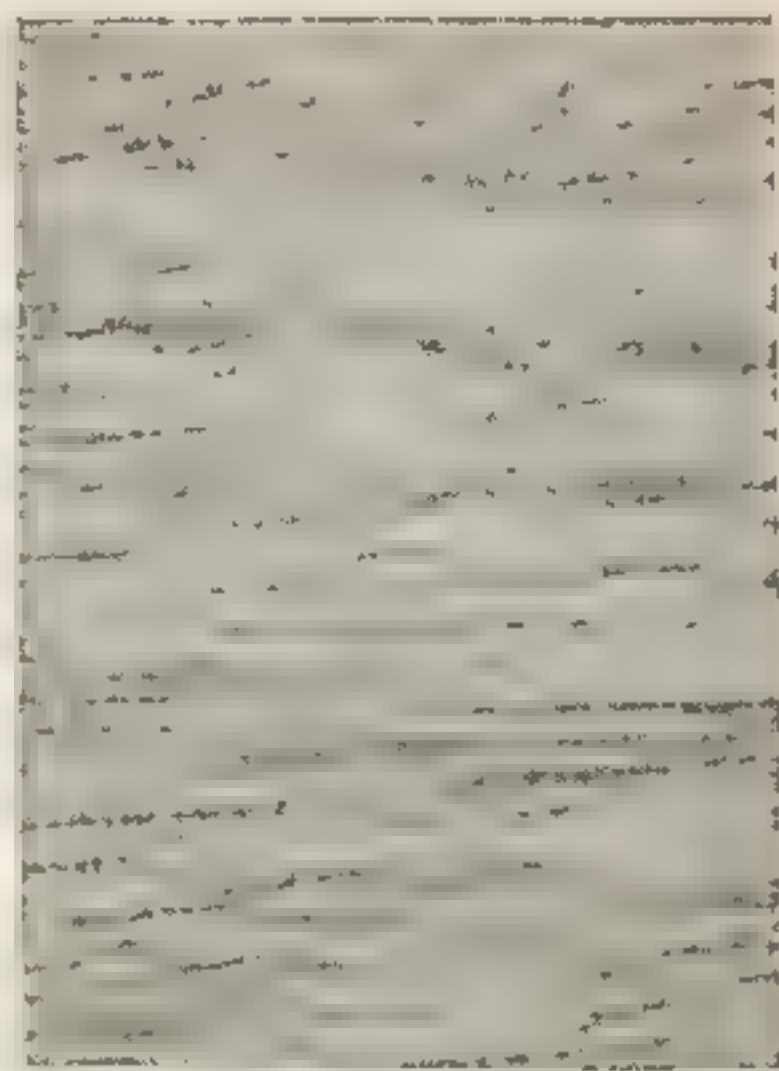
RING POROUS: In some woods large pores develop early in the season while later none, or only small ones, appear. This development affects both the texture and color of wood; it forms the grain. As the spring wood is more porous than the summer wood the denser growth at the end of the season forms concentric circles year after year that in a cross section are plainly visible. Such woods, of which Oak is a conspicuous example, are called "ring porous" and have a conspicuous grain.

DIFFUSE POROUS: In other woods the pores are scattered with no groupings at all, as they are no larger early in the year than in the summer and fall. On these the grain is not so pronounced. They are called "diffuse porous" and Mahogany is an example.

Mahogany

THE popularity of Mahogany, often called the aristocrat of cabinet woods, dates to the days of Chippendale, who fully recognized its rich, warm color and beautiful figured appearance. The term "figure" should not be confused with "grain" or "texture." Grain denotes the arrangement and direction of the wood elements; texture their fineness or coarseness. "Figure" relates to the effect of light's reflection on the surface. Mahogany is obtained from tropical America and more than 100 years is required for a tree to reach merchantable size. The wood is strong and tough, uniform in structure and moderately open or close grained, depending upon the locality where grown. It does not warp easily and is well adapted to

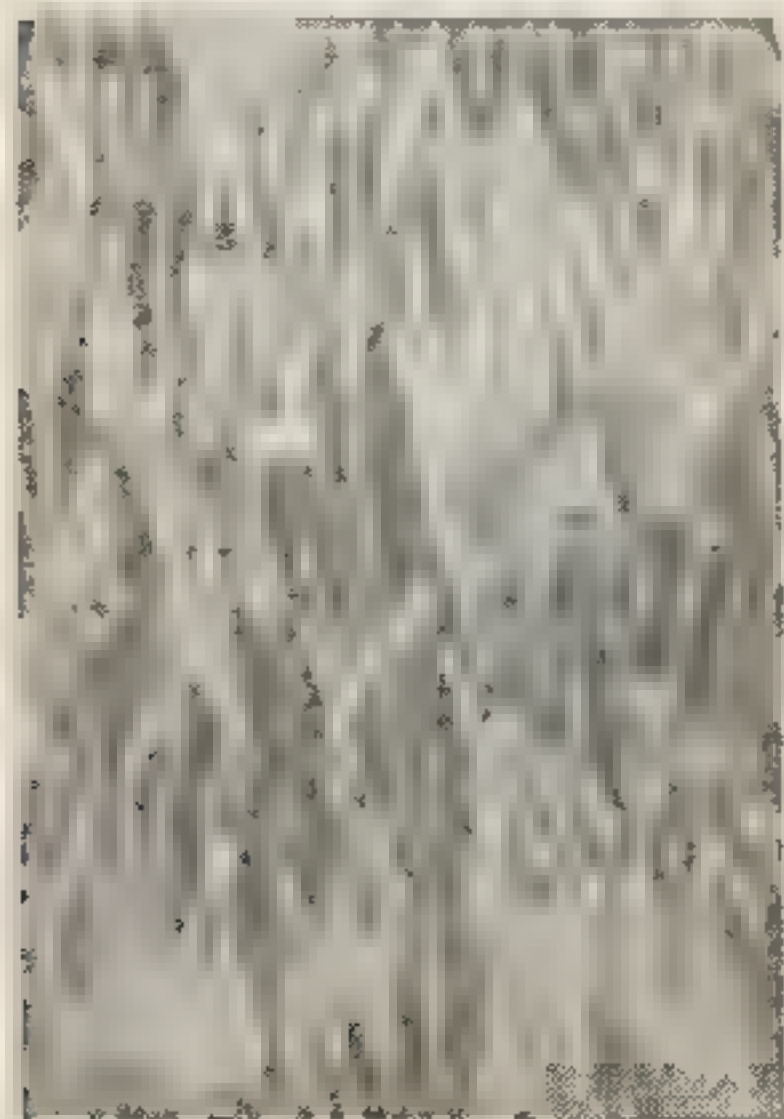
stains and takes a beautiful polish. Owing to the small size of the pith or "medullary" rays quartering adds little to the figure. However, veneers of rare beauty are obtained from crotched pieces, i. e., where limbs join trunk. This is known as "crotch mahogany." The pale yellow sapwood is thick in rapidly growing young trees and thin in old trees, and, though similar in structure to heartwood, is almost never used. The heartwood ranges from a rich, light brown to a dark red brown, depending on tree's age. Mahogany is a "diffuse" porous wood, therefore the grain is not pronounced as on Oak, nor are there flakes. The "pith" rays, however, may be seen as faint lines in a smooth transverse section, frequently wavy, and in tangential sections are often in horizontal or "storied" rows.



Mahogany

Walnut

BLACK, or American, Walnut alone disputes the supremacy of Mahogany. It was introduced into England by William and Mary, some fine examples of Dutch and Flemish furniture of the period, done in



Walnut

Walnut, and well preserved, being found in Hampton Court. Indeed, one of the leading qualities is its remarkable fidelity, drawers centuries old continuing to run smooth. Soft and pleasing of grain, Walnut is admirably suited to carving. While the trunks of Walnut trees are straight-grained and provide very little figure, wood of decided grain is obtained from stumps, most every one of which shows a wavy grain where roots spread out from tree. Good stumps—about one in a hundred—are carefully dug, sent to the mills and quartered. These quarters are made into veneer

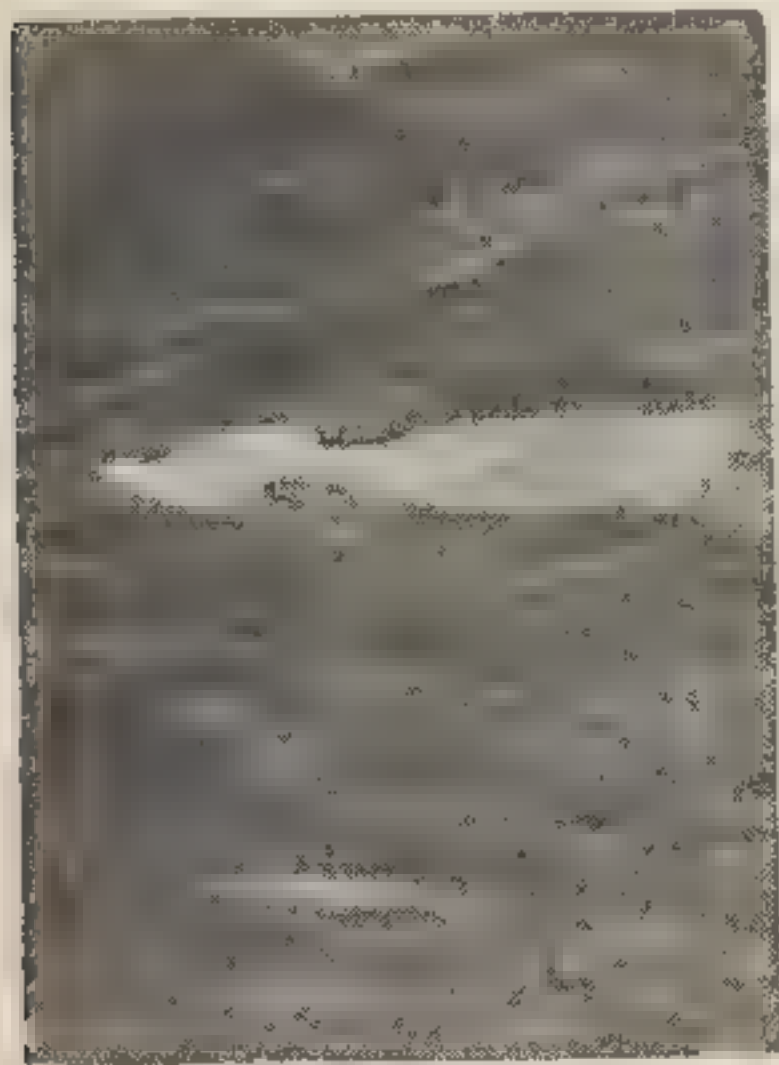
in such manner that full advantage is taken of the grain. Figured walnut is also secured from the "burl," a huge growth, like a mole, found generally at the roots but often,

too, on the trunk. Burls weigh as much as a ton and are prepared in the same manner as stumps. The pleasing rotary figure in veneer is obtained by cutting a Walnut or other log around and around as you would unroll a spool of ribbon. Crossing the annual growth rings at wide intervals produces the characteristic wavy pattern. The heartwood of American Black Walnut is light brown to dark brown, or chocolate brown. Annual growth rings are broad, marked off by many pores in the spring wood as well as by a light colored line between rings. This contrast between growth rings, particularly pronounced on tangential cuts, results in a coarse texture. Pores are comparatively large and in cross sections are visible to the naked eye, while over a longitudinal surface they appear as short, fine, dark lines.

Circassian Walnut is a different wood. It comes from the arid Black Sea region, where in their struggle for life under unfavorable conditions the trees are twisted and gnarled and therefore highly figured.

Red Gum

RED GUM has a fine-grained, smooth, close texture; it is fairly tough but has little resilience. A diffuse porous wood, the pores of Red Gum are quite uniform in size and regularly distributed, there being little or no



Red Gum

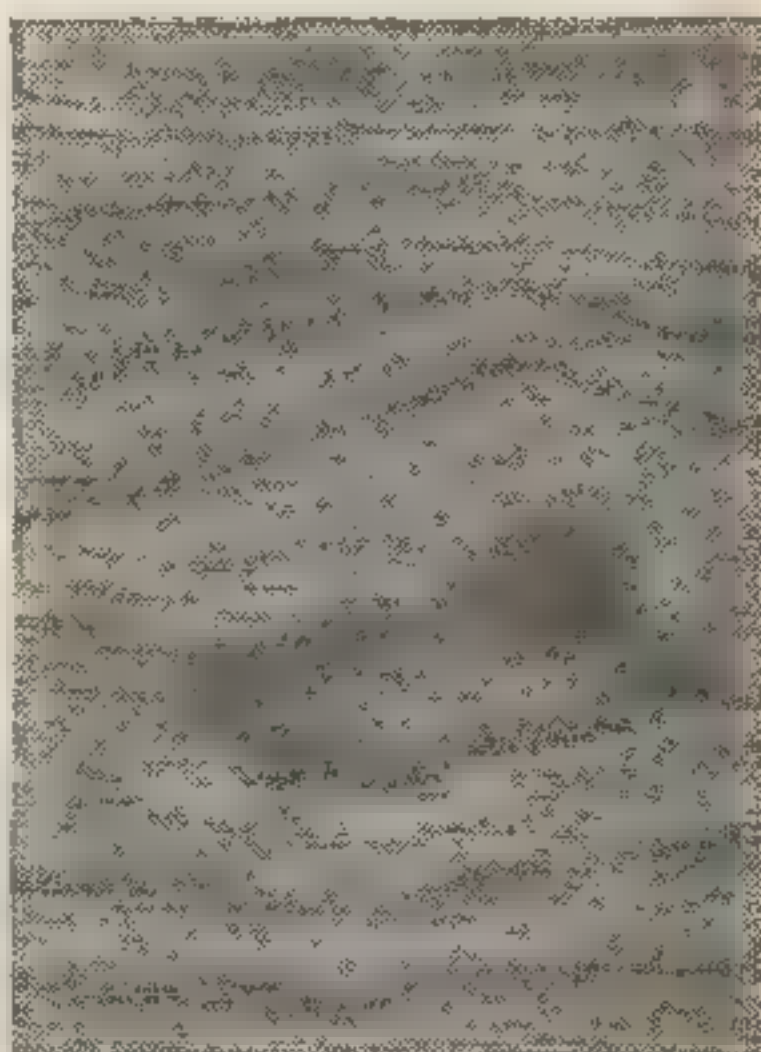
perceptible difference in size of pores between the early and late wood of each year's growth. The medullary rays are comparatively fine and numerous, and fairly uniform in size, and composed of very short, thin-walled cells. The natural color of the wood—the heart-wood is a rich reddish brown—is in itself attractive but takes stain so well it is often used to imitate Mahogany and Walnut, being the most commonly used substitute for the latter and widely used, too, for legs, posts and framework on furniture otherwise of real Walnut.

When Red Gum is properly finished it is only by careful examination that the difference can be determined, but that difference can be determined by examination of the pores. In Mahogany and Black or Circassian Walnut the pores are so large they can be distinctly seen on a smoothly cut end surface, appearing as fine grooves running parallel with the grain. They are even visible through varnish as dark lines. In

Red Gum the pores are much smaller and can be seen only with a magnifying glass.

Birch

BIRCH as a furniture wood has several qualities that have brought it into wide use. It is heavy, of average stiffness, hardness and strength for hardwood and above the average for toughness. The texture is even, the grain fine and close. The fact that it is easy to work adds to its value, but its crowning glory is its adaptability to fine finishes. It is of three varieties: Unselected (rough), red and curly. The graceful waves of the curly variety make it valuable for veneer. The red variety, with proper staining, produces a mahogany finish distinguishable only by an expert. The unselected variety admits of excellent results in rendering the rich brown tones of American Walnut and is largely used, also, for oak and white enamel finish. Even in the natural finish, with its own rich coloring beneath the sheen and gloss of the varnish, red and unselected Birch are unusually pleasing. Birch rays are very fine, invisible, in fact, to the naked eye. The pores are several times larger than the rays, larger, too, than pores of Beech or Maple. Medullary rays on a quartered surface are comparatively inconspicuous, smaller than on Maple, on which they are still smaller than on Beech.



Birch

Maple

HARD, or "sugar," Maple stands near the top of the list of furniture woods in this country. It is largely used for kitchen cabinets because it is clean-looking and white and so hard and dense it does not readily absorb impurities. It is likewise largely used for bedroom furniture, for which it has been very popular due to a pleasing growth called "Birdseye." The most probable explanation of the characteristic figure of Birdseye Maple is that it is due to buds which could not force their way through the bark. When such a tree is converted into lumber the saw cuts through these abnormal growths, exposing the crumpled edges of the tilted annual rings formed around these buds. Choice Birdseye stock is rare and is generally reduced to veneers and spread in thin sheets over cheaper woods. Maple is also strong and elastic, which qualities

have occasioned its large use in making frames for reed furniture. Its undesirable qualities are that it warps easily and splits badly. It is quite similar to Birch and Beech and of about the same weight. The grain is fine. On a cross section piece the pores will be found as tiny holes fairly evenly distributed over the surface. The largest rays are of about the same width as the largest pores, smaller than in Beech but more distinct than in Birch. The appearance of the medullary rays on a quartered surface is distinctive, appearing like small flakes that only very rarely attain a height of one-sixteenth of an inch.



Birdseye Maple

Oak

OAK comprises a large proportion of all wood used in furniture making. Heavy, hard, strong and tough, it



Quartered Oak

scores high in wearing qualities. Oak is a ring porous wood with well developed yearly rings and is rich in "pith" or "medullary" rays. It, therefore, has a very pronounced grain that is emphasized when quarter sawed, when the surface flakes are enlarged. Oak, however, is difficult to work and for that reason is utilized for the simpler furniture styles, notably William and Mary and Colonial, where carving and shaped members are not characteristic details. Two varieties of Oak are mainly used, Red and White. Distinction between them is

not essential from the salesman's standpoint, as both are of about the same quality. However, in Red Oak the pores of the dense summerwood are plainly visible as minute rounded openings, not so crowded but that they can be counted. If the pores of the summerwood are very small and somewhat angular, and so numerous it would be difficult to count them, you may be sure the Oak is white.

The Preparation of Lumber

Lumber used for furniture must be thoroughly freed from moisture to make sure that dimensions are permanent. The felled tree lies idle for months. When cut, the boards are air-dried for a long time. Then comes kiln drying. A kiln is merely a room with (1) a means of circulating heat upward from the bottom, through the lumber which is piled above the radiators; (2) provisions for admitting cold air from above and (3) exhaust stacks to remove moist warm air. The heated air must travel evenly through the courses of lumber.

To Make Every Wood Bed Permanently Rigid

THE SENG "Giant" BED BRACE is insurance of the customer's good will and besides—it brings an extra profit.

Simple, easy to attach, and absolutely holds the bed true and rigid without any further care. Three wires, six hooks and a tightening device.

That's all there is to it. Any handy man, without experience, can attach it in ten minutes. After removing bed slats, loop ends of the long wire are attached to hooks set in the foot posts of the bed, while the center of this wire is hooked around one of the rivets in the tightening



device. The short wires are run from hooks set in the headposts to hooks set in the center of the side rails at the opposite side. Both these wires are caught at the center by the hook of the tightening device. After replacing the bed slats, the thumbscrew of the device is tightened and the bed is secure and rigid.

The Seng "Giant" Bed Brace is very inexpensive. It can be featured as a service to owners of wood beds, and used as the means of bringing new trade to the store.

The prices are: \$1 each, singly; 90c each in lots of 10; 80c each in lots of 25; 75c each in lots of 100. All F. O. B. Chicago. Specify size of bed and whether bow end or straight end. The Seng Company, 1450 Davton St., Chicago.

WOOD FINISHES

Cabinet woods are finished primarily to prevent absorption of moisture — therefore shrinking, swelling, warping or checking — to protect against decay and insect attacks and to keep the color permanent. Oak and mahogany, as well as walnut, darken with age.

Staining — the initial finishing operation — involves coloring the wood to enhance the natural shade or conform to adopted standards. Extremely light colors are not recommended, as they involve bleaching. On the other hand, deep finishes involve darkening the wood, concealing its natural beauty largely and making substitutions difficult to detect.

There are three classes of stains: (1) Those soluble in water, sometimes called acid stains, (2) those soluble in spirits (alcohol), and (3) those soluble in oils. Water stains, most largely used, are obtained from color substances having no body, such as walnut juice, logwood extract, tumeric, the juice of berries, the bark of trees, etc.

Stains are applied by (1) brushing, (2) wiping, (3) spraying and (4) dipping, the latter on quantity production of cheaper grades. As hardwoods absorb stains more slowly than soft woods the advantages of the first three methods are apparent, for, where the soft parts, like sapwood, take the stain too readily the absorption can then be controlled.

Aside from color there are "polished" and "dull" finishes. Varnish is the original finishing medium, serving as a protective agent and as a means of building up a high finish. For wood finishing the varnish is transparent, but for other uses is sometimes colored, as in black varnish or Japan, or by the addition of dyestuffs, as in lacquers.

Lacquers permitting a polish finish are replacing gum varnish finishes to a great extent because lacquer dries in about one-tenth the time.

DULL-RUBBED FINISH: After being water sponged and allowed to dry, the wood is sanded smooth and dusted. Stain is applied as indicated and when this is dry brown filler is packed into the pores by rubbing it across the

grain with rag. When dry, the surface filler is wiped off and an undercoat of shellac given, which, when dry, is lightly sanded. Now follow several coats of varnish, each being allowed three days to dry and then being sanded. The final or rubbing coat stands several days and then is rubbed with fine pumice stone and light paraffin oil, applied with the grain of the wood through the agency of a medium hard felt.

HIGH GLOSS FINISH: To obtain this the final rubbing with pumice described above is followed by a still finer one with rotten stone powder and linseed oil. The rubbing vehicle is a wad of cotton wool covered with soft cambric or well worn calico, the action being very light and in a circular direction. When the surface is as smooth as it can be made in this way the finish polish is put on with fine wheat flour applied with a loose ball of medicated cotton. To avoid heating the varnish application must be done lightly and leisurely.

WAX FINISH: Oak and other hardwoods are often wax stained and polished by hand. Wax stains are made from a mixture of beeswax, turpentine and oil colors. They are applied freely when warm and when well soaked in and hardened a fine dull polish is produced by brisk rubbing with a hard shoe brush or a rough edge of jute canvas.

BATIK: An expensive process of staining with colors that penetrate wood, used largely on odd pieces.

POLYCHROME: Decoration in colors applied with a brush, largely on enamel, and especially to carved members or applied carving.

FUMED OAK: This almost obsolete finish was originally a process of staining with ammonia fumes but is today accomplished largely through staining by other means to match the genuine fumed effect.

JACOBEOAN: An open pore finish with a shellac base; a modification of fumed finish.

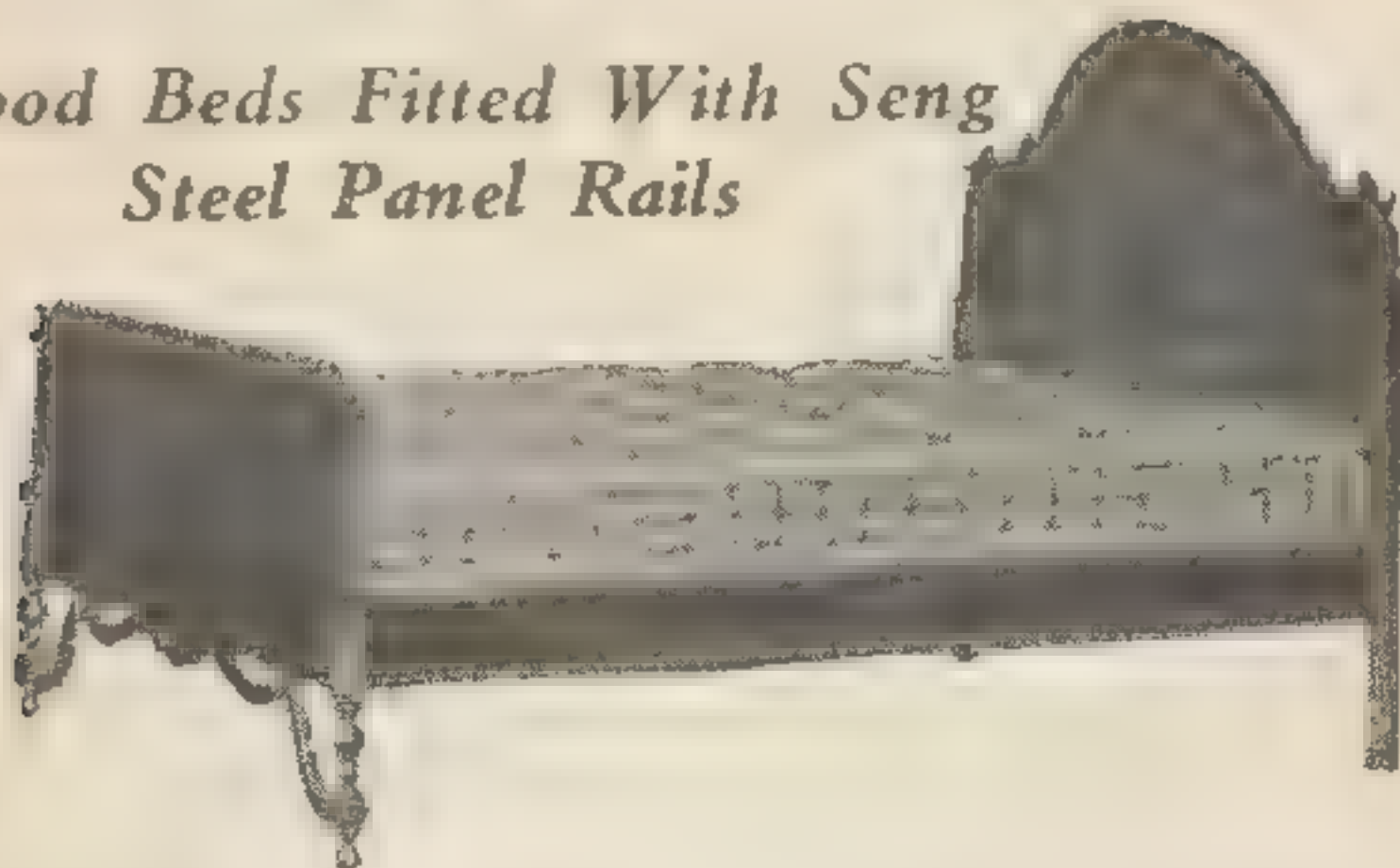
ITALIAN WALNUT: (Also called "dusty" walnut): Pores are filled with white lead or other medium for giving effect of white pores.

ANTIQUÉ WALNUT: A lacquer finish produced by staining to desired color, with lacquer then applied to give body.

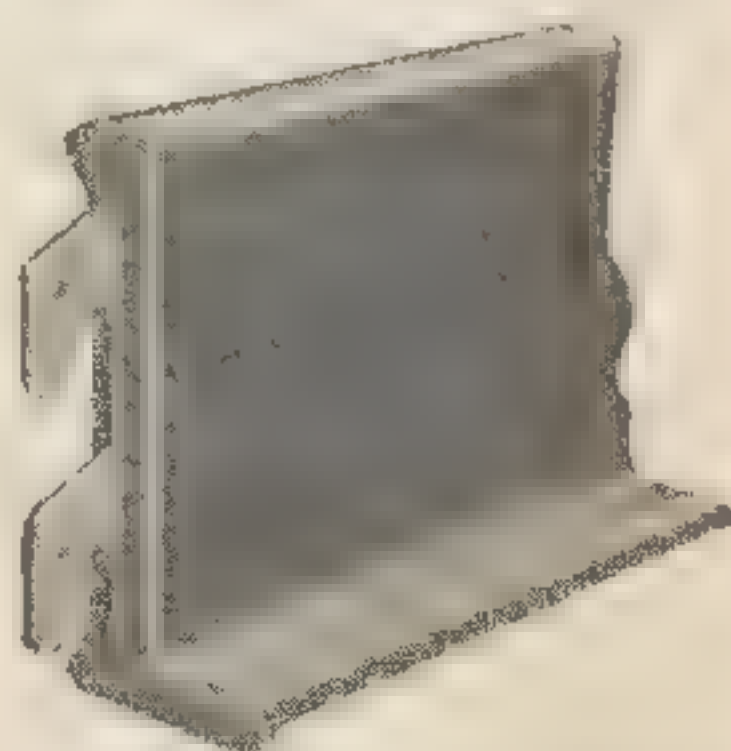
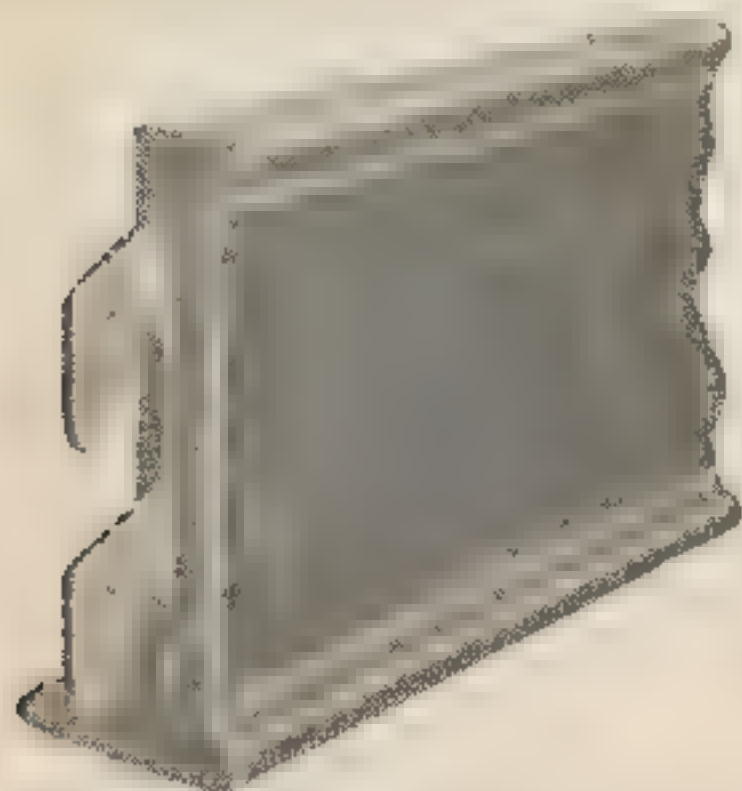
TWO-TONE: A popular finish in which vein lines (grooves) or painted stripes separate two tones or colors. In mahogany the panel effect is usually of the lighter shade, whereas the reverse is true on walnut furniture.

HIGHLIGHTED: This finish is obtained by wiping the stain from the more prominent turned or carved members — also around edges — where greatest wear would show, to give effect of age and use.

SELLING POINTS

*(Continued from page 70)**Wood Beds Fitted With Seng
Steel Panel Rails*

THERE is one very important fact about this wood bed that makes it twice as valuable as any ordinary wood bed, and that is these rails at the sides. They don't look so different? That's more to their credit. Those side rails are of steel, although they match the wood perfectly. That's one of their attractive features. But they're steel because we've found that wood side rails, no matter how nice they look in the store, often give trouble after a time in the customer's home. And after all, you're going to judge us and our goods by the way they serve in your home—not by the way they look here in the store. They're even moulded at top and bottom like a wood rail. But they're stronger, won't warp, and the finish is baked on so it's permanent. These are the Seng Steel Panel Rails.

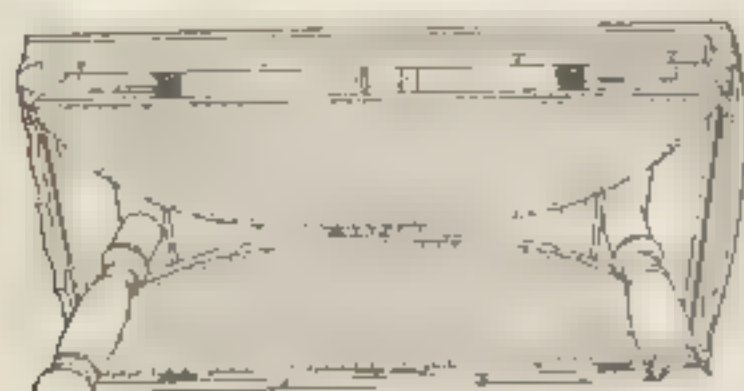


They're made of one piece of steel, and they're smooth inside and out. No rough places to catch bed-clothes. And the slat bearer is part of it so it can never come loose. That's one of the weaknesses of wood rails. The hooks that fasten into the bedpost are riveted on permanently; never come loose. No veneer on these to chip or crack, as on wood rails. I'm just pointing out the places where

wood rails are ordinarily weak, and these are strong. Every good feature of wood rails is found in these steel rails, too. So they're far superior. And you'll realize that superiority after years of use even more than you do now.

Living Room Table With Underfold Leaf Device

THIS dainty table is an extension table although you'd never know it by looking at it. Let me demonstrate it. (*Salesman reaches underneath and releases one of the leaves, bringing it forward and up into place*). And it locks in



place. There it is now ready for tea or bridge prizes. It's firm. And there's another leaf like it on the other side. (*Salesman goes to other side of the table and brings the other leaf up into place*). Now it's fully extended. Makes living room space count, doesn't it? Notice how snugly the leaves fit the rim of the table. And yet, when I return the leaf (*releases it and swings it slowly downward*) it clears the rim so that there is no danger of its marring the rim or the edge of the table. This is the Seng Underfold Leaf



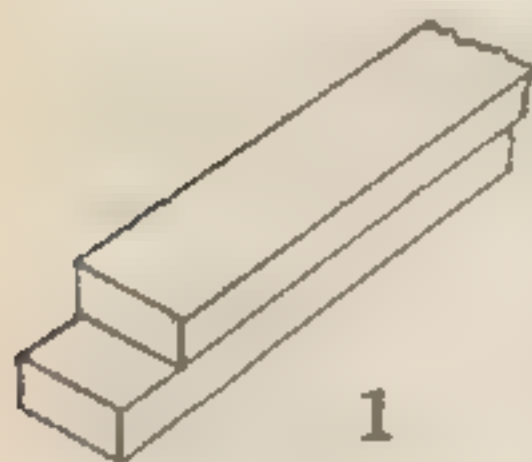
Device. (*Turns leaf under and snaps into place*). No danger of its coming down when you don't want it. Now I'll return the other leaf (*does so*) and you listen and hear it snap into place. And, you notice that nothing on the table top need be disturbed while extending or restoring the table.

Construction Features That Make Sound Furniture Values

WHILE sentiment, design, style and finish—the features about furniture that show and show for themselves—are potent influences in its purchase, people are nevertheless interested in how it is put together. Your customer may like an article when it's new, but initial satisfaction is forgotten if the article warps and comes loose—or apart. Inversely, if what you sell stands up better than what some one else does you have first call on future purchases. Therefore, as furniture is not bought day by day, it will pay you to look far into the future and urge the purchase of well-constructed pieces. You thereby insure future calls, and are rewarded at the time with bigger sales and commissions for advocating what any sensible customer will see is right and logical.

Let us consider, first, the methods of joining flat surfaces. There are several of these connections, namely: (a) Plain Glue Joint; (b) Tongue and Groove Joint; (c) Double Groove and Loose Tongue Joint; and (d) Dowel Joint. It is understood, of course, that glue is used and is an important factor in all permanent furniture joints.

The Plain Glue, or Rub Joint (No. 1) is the most common and satisfactory joint where no weight must be borne, as on ends of cases, etc.

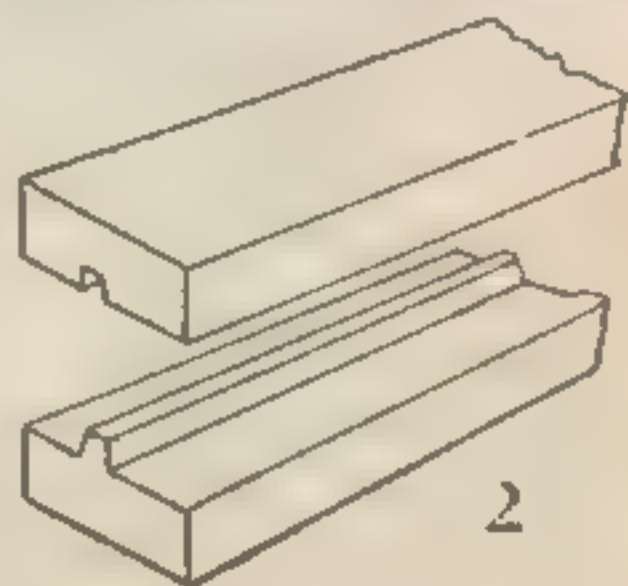


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In addition to extra strength the Tongue and Groove Joint (No. 2) possesses an advantage in the fact that it prevents light from coming through, should the joint "give" a little.

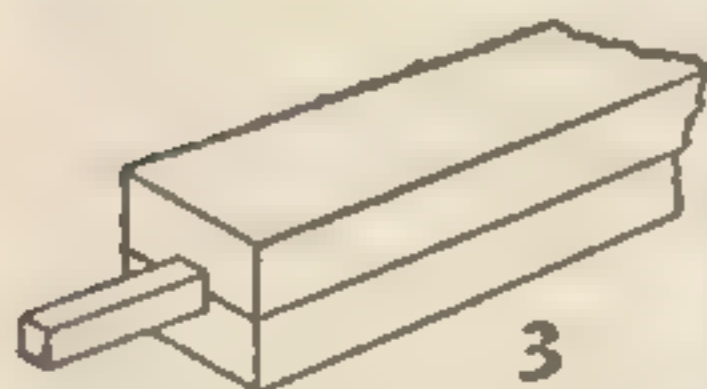
The main idea in the Double Groove and Loose Tongue Joint (No. 3) seems to be that when joining two pieces together a hardwood tongue cut across the grain may be inserted, rendering the joint less liable to snap than if the tongue were cut lengthwise of the grain. The principle involved is that of cross banding or veneering.

The Glue and Dowel Joint (No. 4) consists of joining with the addition of a series of dowels placed along the members joined, the object being to insure greater



2

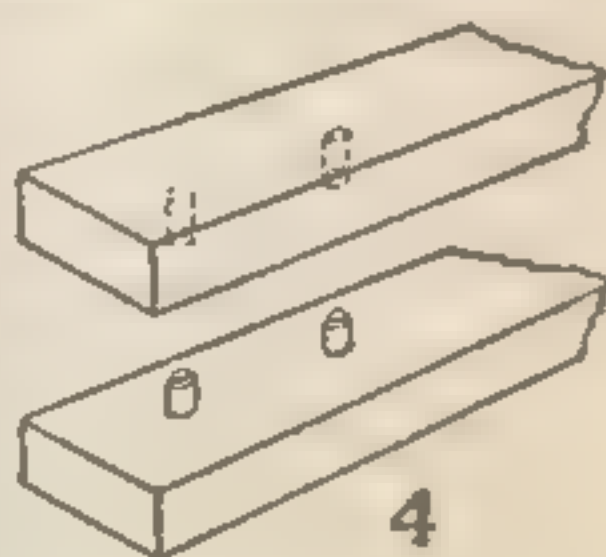
strength on such pieces as table and dresser tops. In gluing up dowel joints the pieces are prevented from slipping and can be glued faster than the tongue and groove joint, which requires more skill in gluing up.



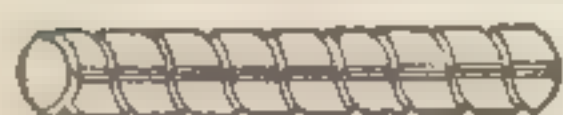
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The Dowel, however, is used for other purposes than joining two pieces side to side; in fact it is probably the most widely used method of joining. While "Dowel Construction" has always been

talked of as the last word in furniture making, the term may mean little or nothing to actual stability. The number of dowels, their size, their kind and where and how they are placed determines whether or not a piece is well or poorly made. One of the first ways, in fact, in which a chair is cheapened is by using one dowel to join the seat rails to legs where two are usually used, or by leaving out all dowels and merely screwing the seat rail to the seat. A well-made dowel joint, however, is one of the most satisfactory joints.



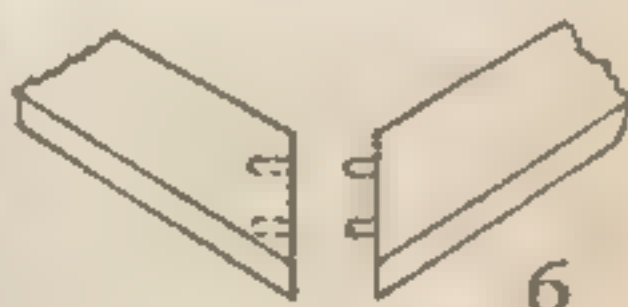
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5

Dowels were originally just short pieces of plain, round wood and were used to join the rails of chairs to legs. They are usually $\frac{3}{8}$ " in diameter and two inches long, but in some joints where two

dowels come together at right angles it is necessary to make them shorter or smaller. On the other hand, on turned legs, or massive frame work (such as upholstered pieces), dowels as much as an inch in diameter are often required. While plain dowels are used, the best kind has a spiral groove rotating around it—sometimes, also, longitudinal grooves (No. 5). This grooving allows the air to escape from the hole as the dowel and glue are forced in. If it were not



6



7

for this groove an air pocket would form in the bottom, preventing a tight joint and the proper absorption of the glue. Square dowels are also used, but as only the edges of a square dowel touch the holes they usually prove unsatisfactory.

Some factories use what they call steel dowels—nothing more or less than nails—for doweling. Another substitute is the screw joint, which, though considerably

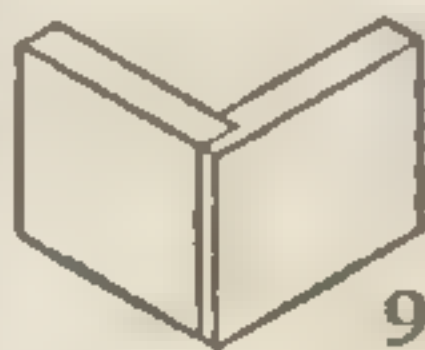
better than nails, can not be compared with wood dowels. Tests to determine the relative strength of the Double Dowel Joint (No. 6) and the Mortise and Tenon Joint (No. 7) favored the latter, but not to an extent justifying the increased cost. The illustration indicates the many places where the Mortise and Tenon Joint may be employed.

8

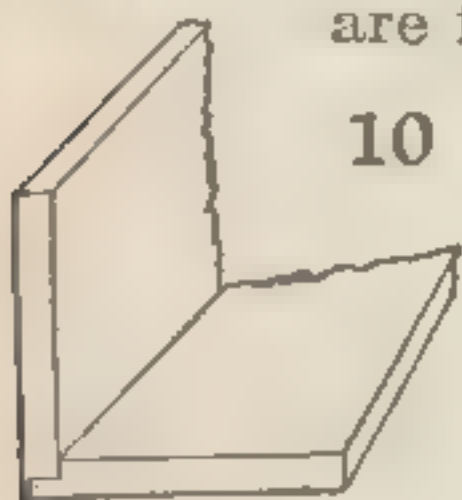


The plain Corner Butt (No. 8) and the Lapp Butt (or Ledge) joints (Nos. 9 and 10) are the cheapest constructions employed in drawers and must be nailed together. The Lock Joint (No. 11), however, can be put together without nails. Other corner joints are the Plain Mitre (No. 12) and Mitred Lap Butt (No. 13).

The best joint for corners of drawers, however, is what is known as the Dovetail. Tongues, wide at one end and narrow at the other (hence the name dove tail), in one member



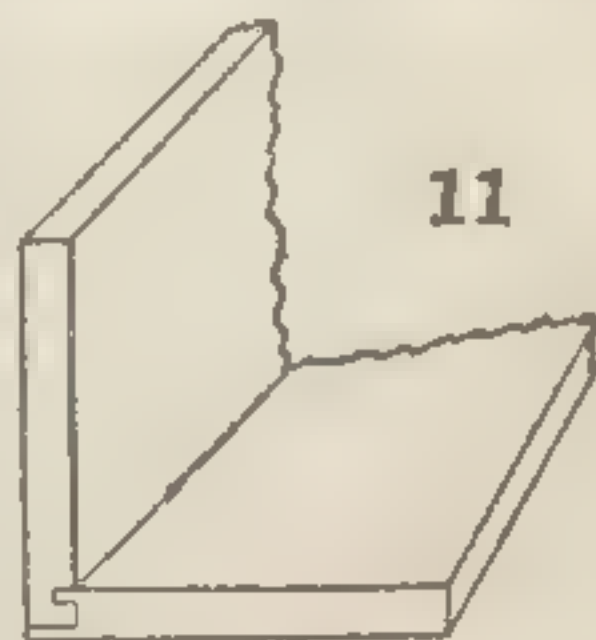
9



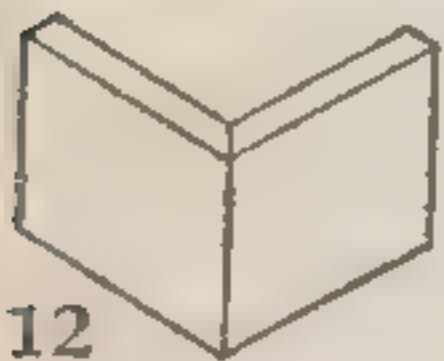
10

are fitted into corresponding grooves in the second member. Pieces that are dovetailed together can not separate. The dovetail joint takes three forms: (a) Open Dovetail (No. 14), used wherever the construction is hidden from view, as in a drawer. Its defect for face work is that the ends of the dovetail come through, thus showing the end grain of the "keys"

of the other pieces. (b) The Overlapping or Concealed Dovetail is used in drawer fronts or cornice construction where it is desirable to conceal the mode of construction. The dovetail is cut entirely through the side, but only two-thirds through the front; the joint is therefore visible only on the end and not on the front. (c) The Mitre of Secret Dovetail (No. 15) is adapted for fine work, where it is either in front or on



11



12

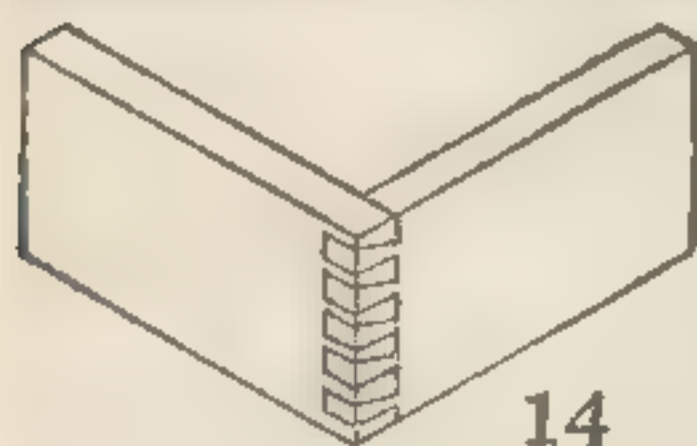
the side, and consists of a dovetail having a mitre on each end. The finished joint appears as a single without disclosing the dovetail within. The Notched Joint (No. 16) is similar to the dovetail; the exception is that the members joining the two pieces are straight and do not flare outward, a manifest feature of strength in the dovetailed corner.

A detail of drawer construction that in-



13

creases the cost somewhat, but adds much more to the satisfaction of the purchase is illustrated on this page

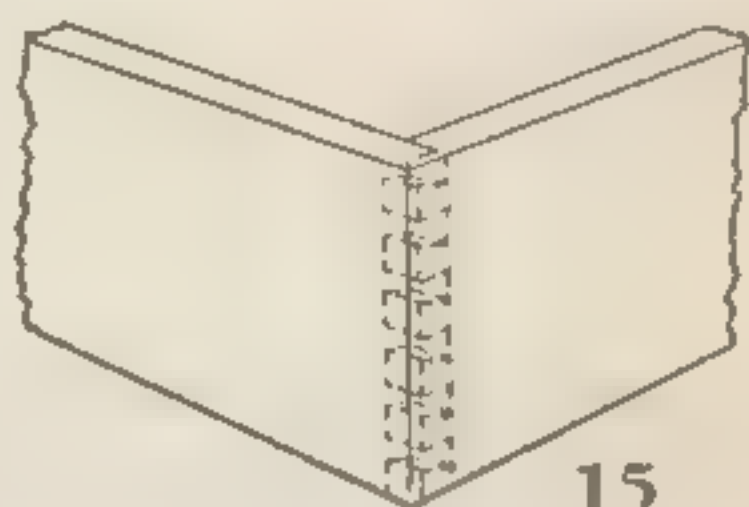


14

(No. 17). Because this detail helps a lot in preventing the sticking of drawers it is an important point to explain to a customer who is critical about this matter. If a drawer so constructed swells in damp weather, or sticks a little, it is only necessary to plane off

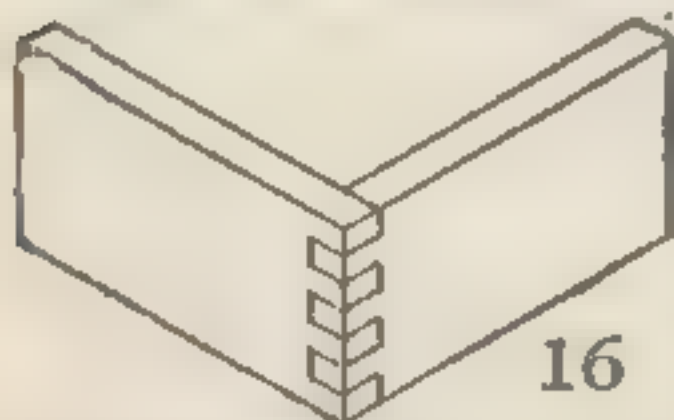
the corners instead of the entire sides and backs.

The Loose Tenon Joint (No. 18), sometimes called feather joint, is used for joining frames, such as those of doors or mirrors. The Mortise and Tenon and Double Dowel joints, previously illustrated and referred to are also used for this purpose.



15

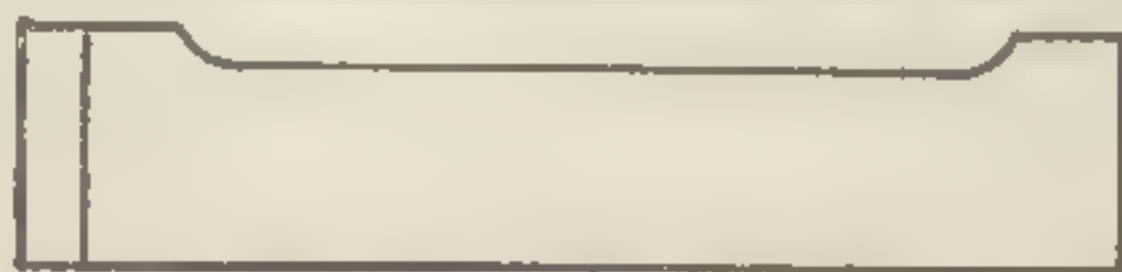
While on the subject of frames it is important to note how the mirror supports on bureaus, vanity cases and toilet tables are applied. It is decidedly important that this part be thoroughly braced. By screwing the support to the frame, rather than simply dowelling it to the top, the necessary bracing is accomplished.



16

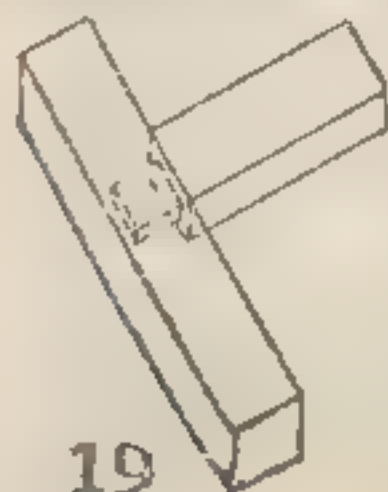
The Blind or Closed Mortise and Tenon (No. 19), the Round or Peg Tenon (No. 20), the Blind Housed (No. 21), the Half Blind or Common Mortise and Tenon (No. 22) and the

Dovetailed Half Lap (No. 23), are common good joints on frame skeletons, stretchers and the like.



17

Where shelves are used a very rigid construction is obtained with the Dado Joint (No. 24), which is employed in putting the separate frame work into the side cases, as shown in No. 25. The upright



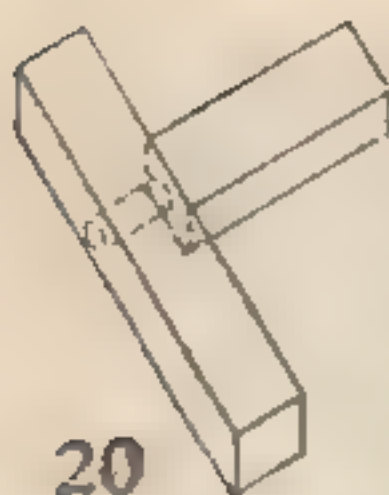
19

is grooved and the shelf glued in. Pieces built in this manner will not come loose as easily as those where the shelves are laid on supports and then screwed together.



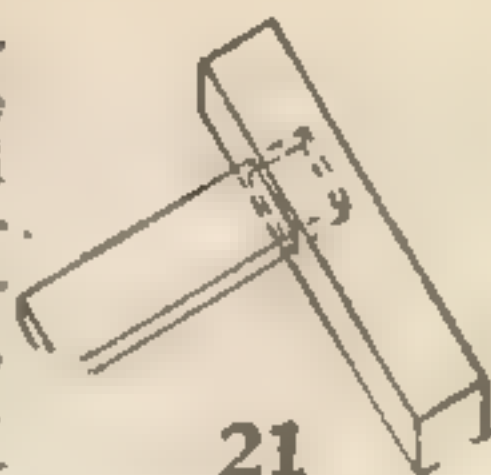
18

Let us see now how some of the joints mentioned are applied in construction. No.



20

25 is a sectional view illustrating how better-grade cases are put together, and also showing the dust bottoms. It is a rigid construction featuring the dado joint, by which—in connection with dowels into the legs—the framework is joined to



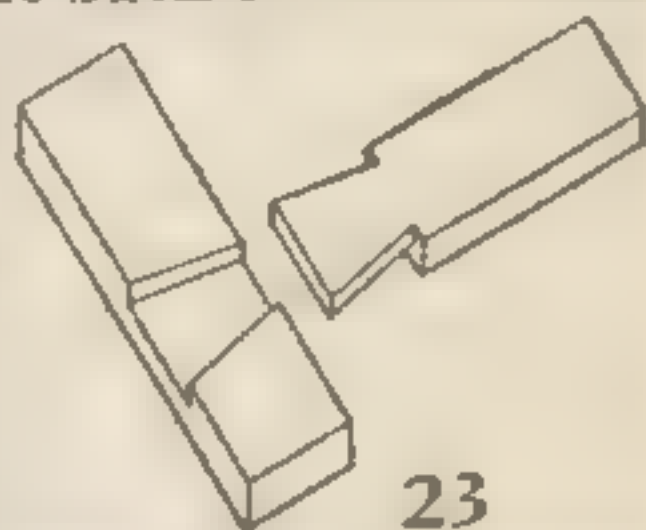
21

the side. The holes shown in the rear leg are for dowelling to the back. Dowels are also used for the shelf, supplemented, however, by a cleat underneath, which doesn't show. The case could have been made at less cost by omitting the dowelling, nailing the back on the drawer compartments and attaching the shelf by screws through the cleat from below—at the expense of



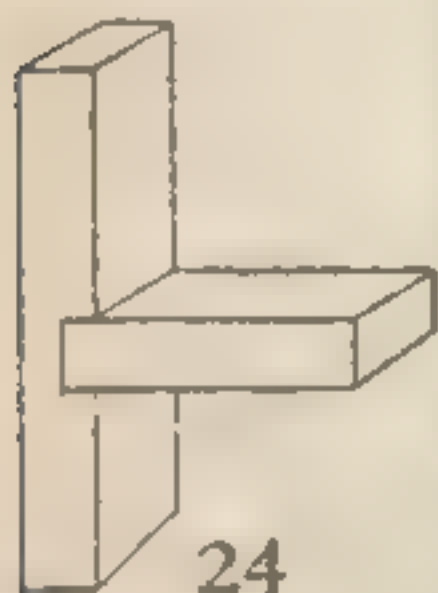
22

quality and durability, however. The final factor in establishing the strength of the finished piece lies in the methods of bracing. Where stretchers are used, providing they are properly joined and glued, additional strength is imparted. The glue itself is a big factor of strength, and a good glue, properly applied, is under most conditions stronger than the wood it joins.



23

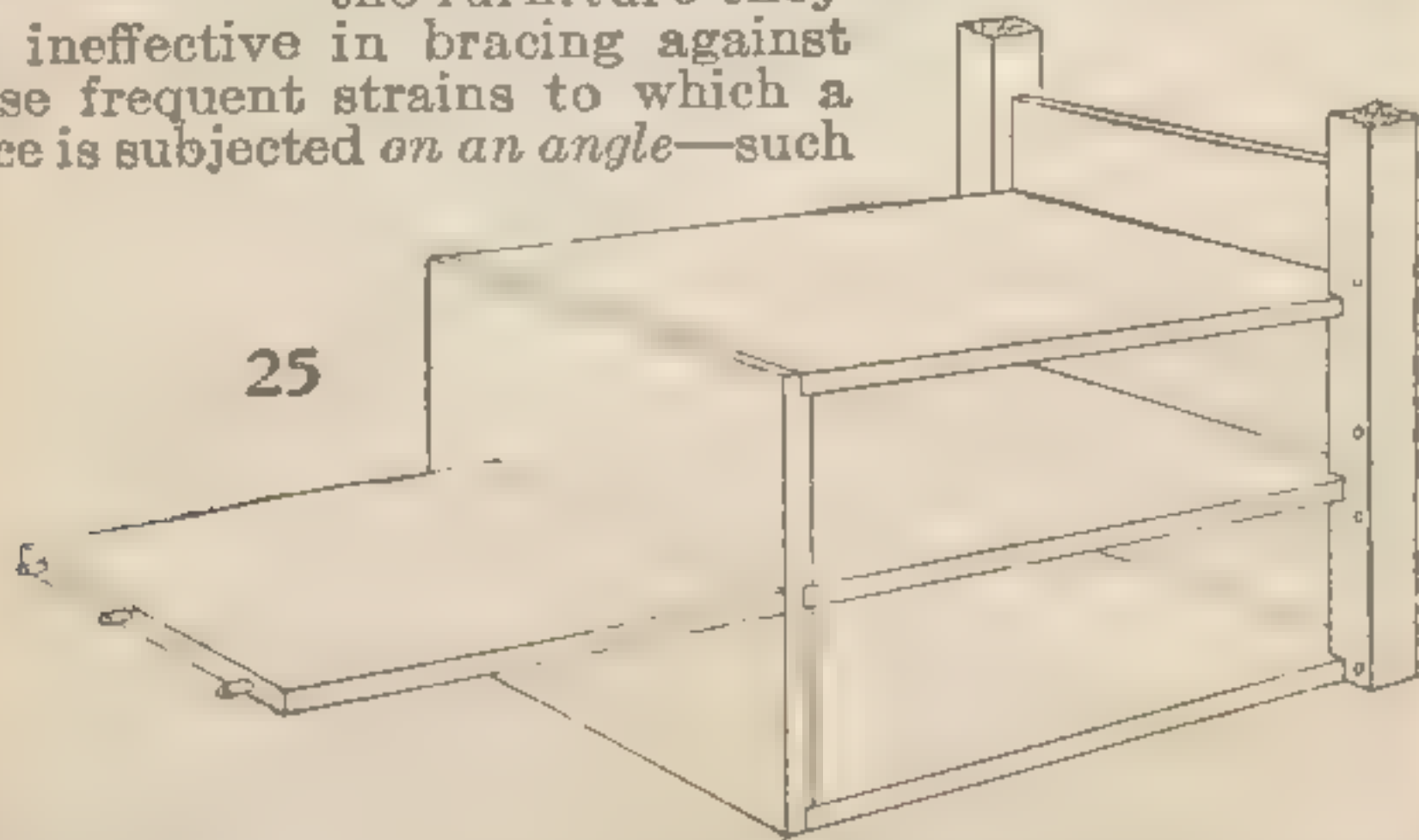
If subjected to sufficient strain a well-glued joint will break *next* to the joint rather than at it. Since most stretchers are in a direction parallel to the sides of the furniture they are ineffective in bracing against those frequent strains to which a piece is subjected *on an angle*—such



24

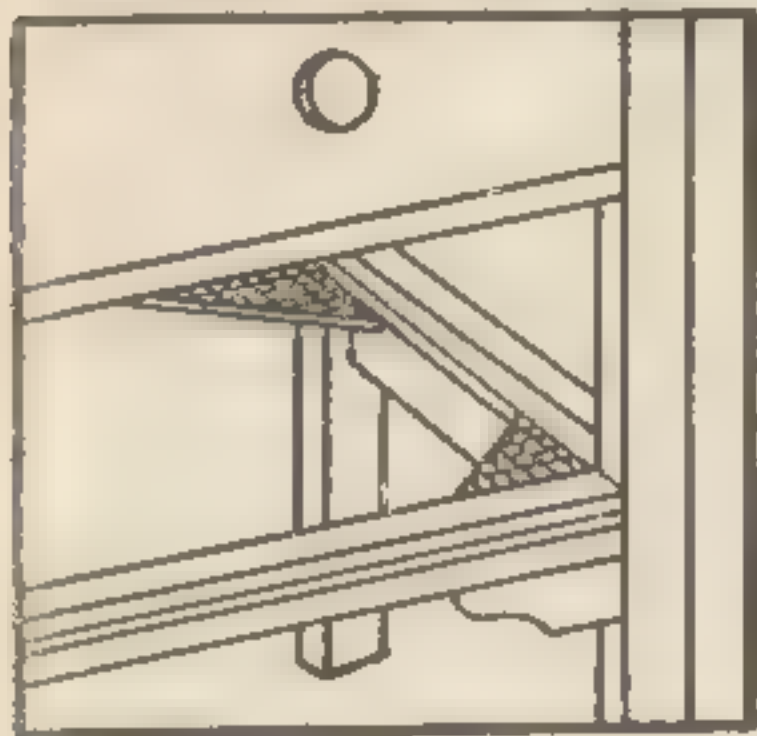
are ineffective in bracing against those frequent strains to which a piece is subjected *on an angle*—such

25



strains, for example, as occur when the leg of the furniture catches on the floor or in a rug, or where a piece is pivoted

on one leg while being moved. By far the best method of bracing against strains of this kind is angle bracing at the corners, accomplished by a triangular piece of hard

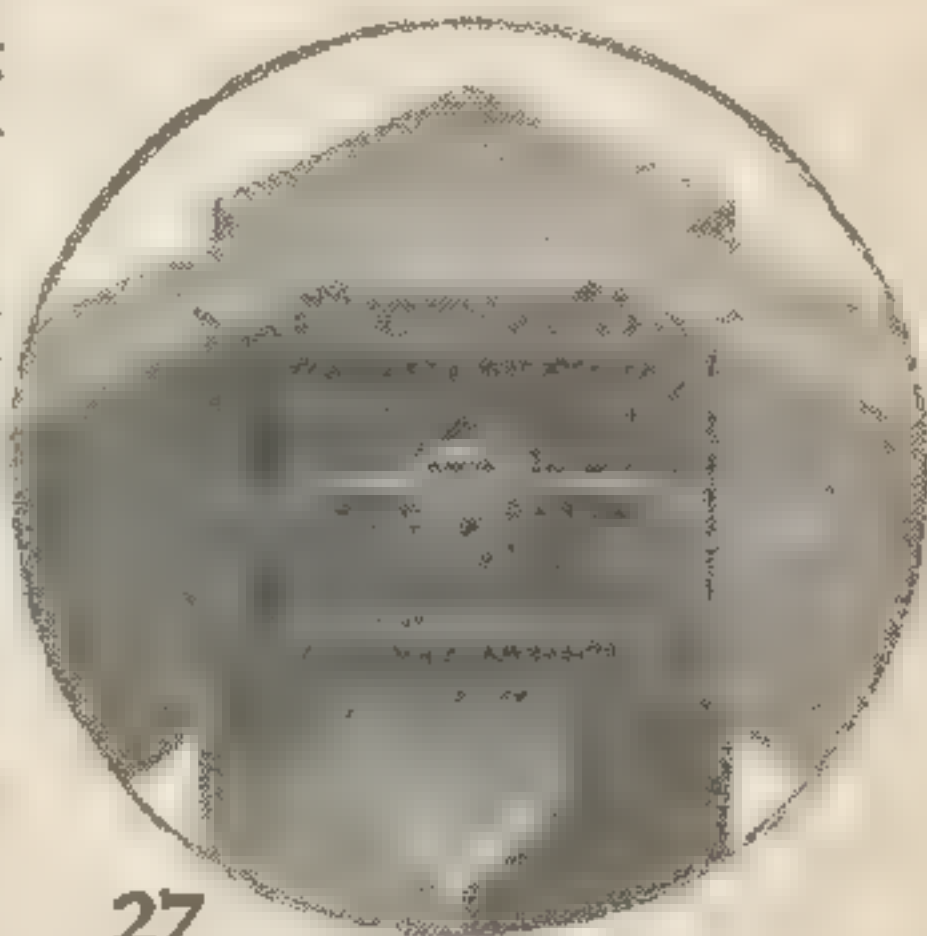


26

wood firmly glued to the joints (No. 26) and by steel corner braces (No. 27). Because of their greater strength more and more manufacturers are using steel braces for corner-reinforcement. No. 27 shows one of the most popular and widely used braces of this kind, the No. 4 Seng brace, of which you can make a lot of capital. Indeed, wherever you find a steel fixture, however small, make something of it. Everyone recognizes the

superiority of steel in strength and solidity. Corner bracing not only withstands such strains as those indicated, but, in addition, is a big factor in withstanding strains which come parallel to the edge of the furniture.

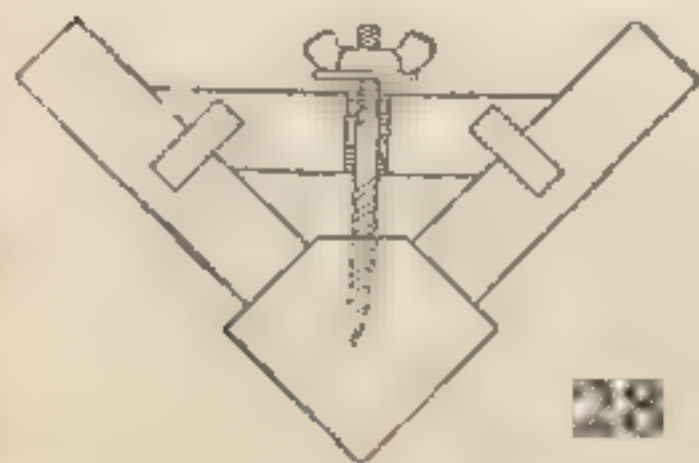
No. 28 illustrates a K. D. or knock-down construction of a table. A cheaper construction is obtained by the use of dowels in place of the tongues shown in this illustration. Comparatively illustrated (No. 29) is the infinitely stronger K. D. corner made with the Seng No. 4 Brace.



27

It may be laid down as a hard and fast rule that, other things being equal, furniture which is not angle braced can not be expected to last as long as that which has this added strengthening device.

The permanence of furniture depends more, if anything, on how it is put together than upon what it is made of.



28



29

As it is almost impossible to see and detect poor construction in the finished piece—the points being hidden—a knowledge of the methods of joining the parts is very important.

[illegible]

HANDY SALES RECORD

JULY	AUGUST	SEPTEMBER	OCTOBER	NOVEMBER	DECEMBER
1	1	1	1	1	1
2	2	2	2	2	2
3	3	3	3	3	3
4	4	4	4	4	4
5	5	5	5	5	5
6	6	6	6	6	6
7	7	7	7	7	7
8	8	8	8	8	8
9	9	9	9	9	9
10	10	10	10	10	10
11	11	11	11	11	11
12	12	12	12	12	12
13	13	13	13	13	13
14	14	14	14	14	14
15	15	15	15	15	15
16	16	16	16	16	16

[illegible]

1930 SALES

By Months

January.....\$.....

February.....\$.....

March.....\$.....

April.....\$.....

May.....\$.....

June.....\$.....

July.....\$.....

August.....\$.....

September.....\$.....

October.....\$.....

November.....\$.....

December.....\$.....

Total for 1930.....\$.....

1929.....\$.....

1928.....\$.....

1927.....\$.....

1926.....\$.....

A HANDY TABLE FOR FIGURING LINOLEUM YARDAGE

Ft.	6	6½	7	7½	8	8½	9	9½	10	10½	11	11½	12	12½	13	13½	14	14½	15
6	4¼	4½	5	5½	5½	6¼	6½	7	7	7½	8	8¼	8½	8½	9	9½	9½	10	10¼
6½	4½	5¼	5½	6	6½	6¾	7½	7¾	8	8¼	8½	9	9½	10	10¼	10½	10½	11	11½
7	5	5¾	6	6½	7	7½	7½	8¼	8¼	9	9½	9¾	10	10½	11	11¼	11¾	12¼	12½
7½	5½	6¼	6½	7	7½	7½	8	9	9	9½	9¾	10¼	11	11¼	11¾	12	12½	13	13¼
8	6	6¾	7	7½	8	8½	8¾	9¼	9½	10	10½	11	11½	12	12½	12¾	13½	14	14
8½	6½	7	7½	8	8½	9	9½	10¼	10½	11	11½	12	12¼	12¾	13¼	14	14½	15	15¼
9	6½	7½	7½	8	8¾	9½	9½	10¼	10½	11	11½	12	12¼	12¾	13¼	14	14½	15	15¼
9½	7	8	8¼	8½	9¼	10¼	10¼	11	11¼	12	12¼	13	13½	14	14½	15	15¾	16	17
10	7½	8	8½	9	9¾	10½	10½	11¼	12	12¼	13	13½	14	15	15½	16	16¾	17	17½
10½	7½	8¼	9	9½	10	11	11	12	12¼	13	13½	14	14½	15½	16	16¾	17¼	18	18½
11	8¼	9	9¾	10¼	11	11½	12¼	13¼	13¾	14¼	15	15¾	16	17	17¾	18¼	19	19½	20¼
11½	8¼	9	9¾	10¼	11	12	12¼	13¼	13¾	14¼	15¾	16¼	16¾	17	17¾	18¼	19	19½	20¼
12	8½	9½	10	11	11½	12½	12½	13½	14	14½	16	16¼	16¾	17	17¾	18¼	19	19½	20¼
12½	9	10	10½	11¼	12	12¾	13	14	15	15½	17	17	17¼	18¼	19	19¾	20¼	21¼	22
13	9½	10¼	11	11¾	12½	13¼	13½	14¾	15½	16	17¾	17¾	18¼	19	19¾	20½	21	22	23
13½	9¾	10½	11¼	12	12¾	14	14¼	15¼	15¾	16¾	18¼	18¼	19	19¾	20¼	21¼	22	23¼	24½
14	10	10½	11¾	12½	13½	14½	14¾	16	16¼	17¼	19	19	19¾	20½	21¼	22	23¼	25	25¼
14½	10½	11	12½	13¼	14	15	15¾	17	17½	18¼	19½	20	20¾	21¼	22	23	24½	25¼	26
15	10½	11½	12½	13¼	14	15½	15¾	17	17½	18½	20¼	20¼	20¾	22	23¼	23½	24½	25¼	26

This table gives an estimate of number of sq. yds. of linoleum, 6 ft. wide, for rooms of different size. Good waste is allowed.

Top row and first column represent dimensions. To find linoleum required for room 12 x 14 ft., read down column headed "12" to row where "14" is in the first column. Here 19¾, yardage required in 6-ft. width, is found.

To measure linoleum in the roll take the circumference of the roll, in inches, inside and outside. Add these, divide the result by 2, multiply by the number of laps and you get the approximate length in inches

